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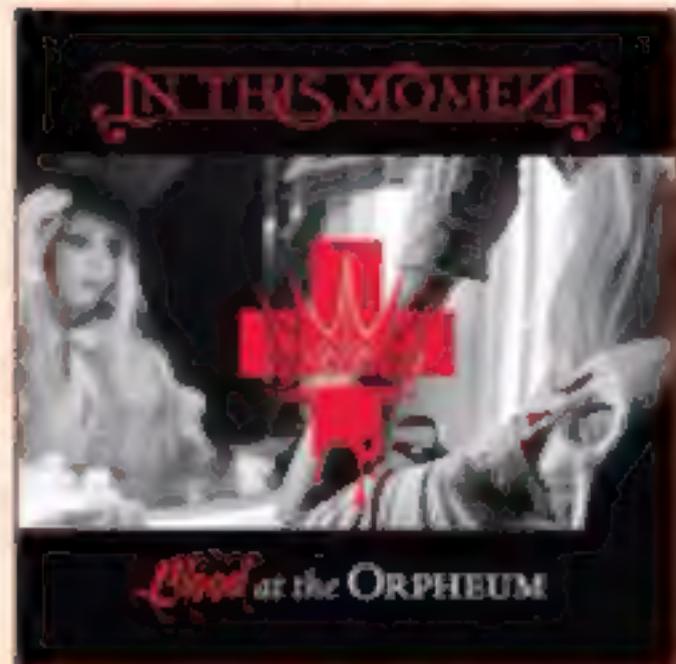
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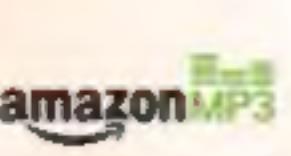
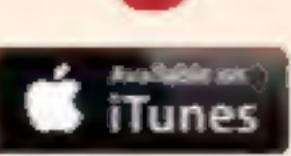
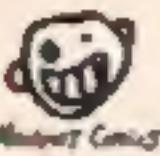


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ENDING IS THE BEGINNING: THE MITCH LUCKER MEMORIAL SHOW

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1. Destruction of a Statue with **Jonny Davy**
2. Distorted Thought of Addiction with **Greg Wilburn**
3. Ending Is the Beginning with **Brook Reeves**
4. Bludgeoned to Death with **Ricky Hoover**
5. Unanswered with **Phil Bozeman**
6. Girl of Glass with **Myke Terry**
7. The Price of Beauty with **Danny Worsnop**
8. No Pity For A Coward with **Johnny Plague**
9. Disengage with **Cameron "Big Chocolate" Argon**
10. No Time To Bleed with **Burke VanRaalte**
11. Smoke with **Anthony Notarmaso**
12. Wake Up with **Tim Lambesis**
13. March of the Black Crown (Instrumental)
14. Slaves to Substance with **Eddie Hermida**
15. OCD with **Austin Carlile**
16. Fuck Everything with **Chad Gray**
17. Die Young with **Robb Flynn**
18. Roots with **Max Cavalera**
19. Engine #9 with **Mitch Lucker**
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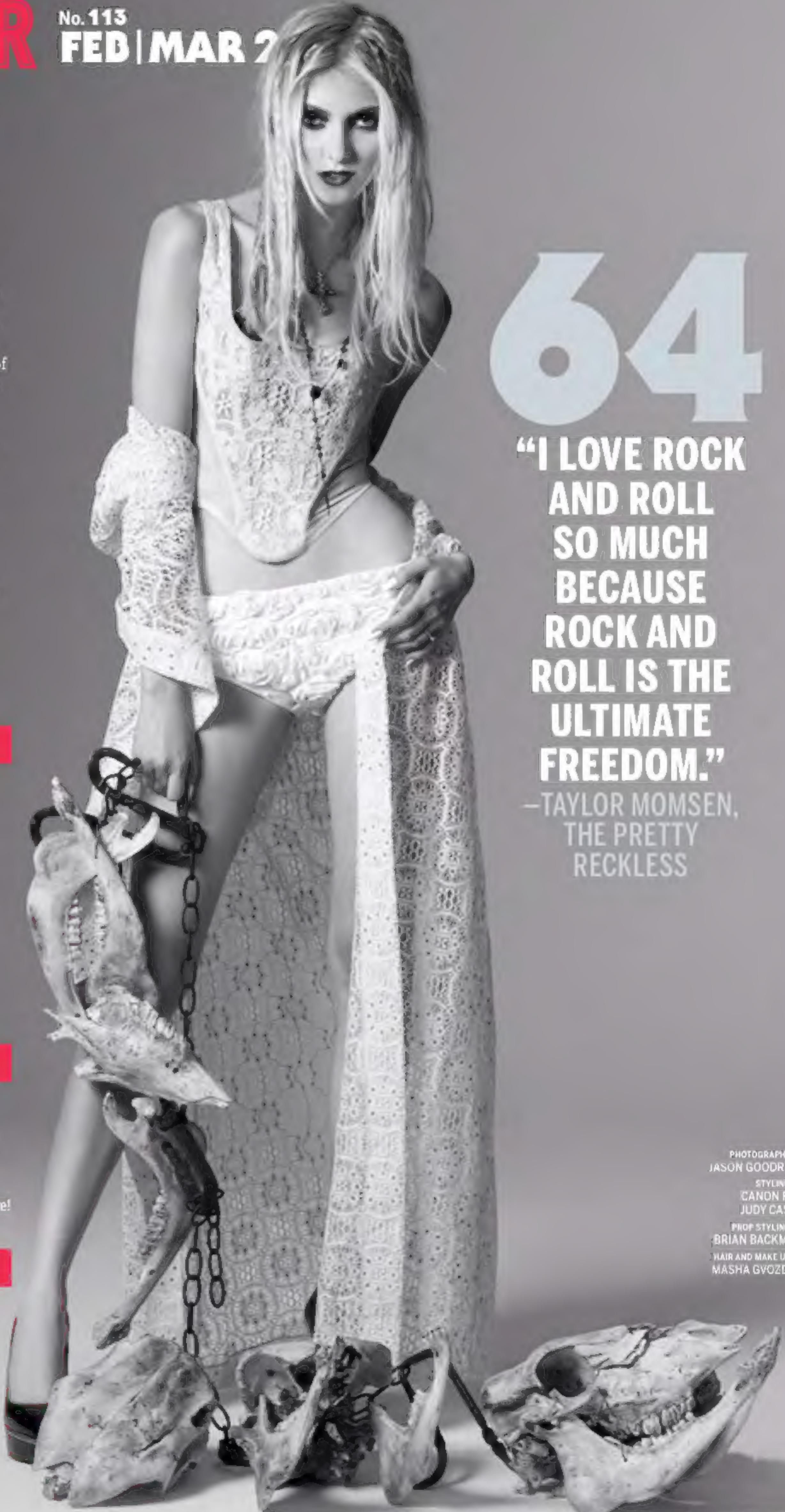
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“I LOVE ROCK
AND ROLL
SO MUCH
BECAUSE
ROCK AND
ROLL IS THE
ULTIMATE
FREEDOM.”

—TAYLOR MOMSEN,
THE PRETTY
RECKLESS

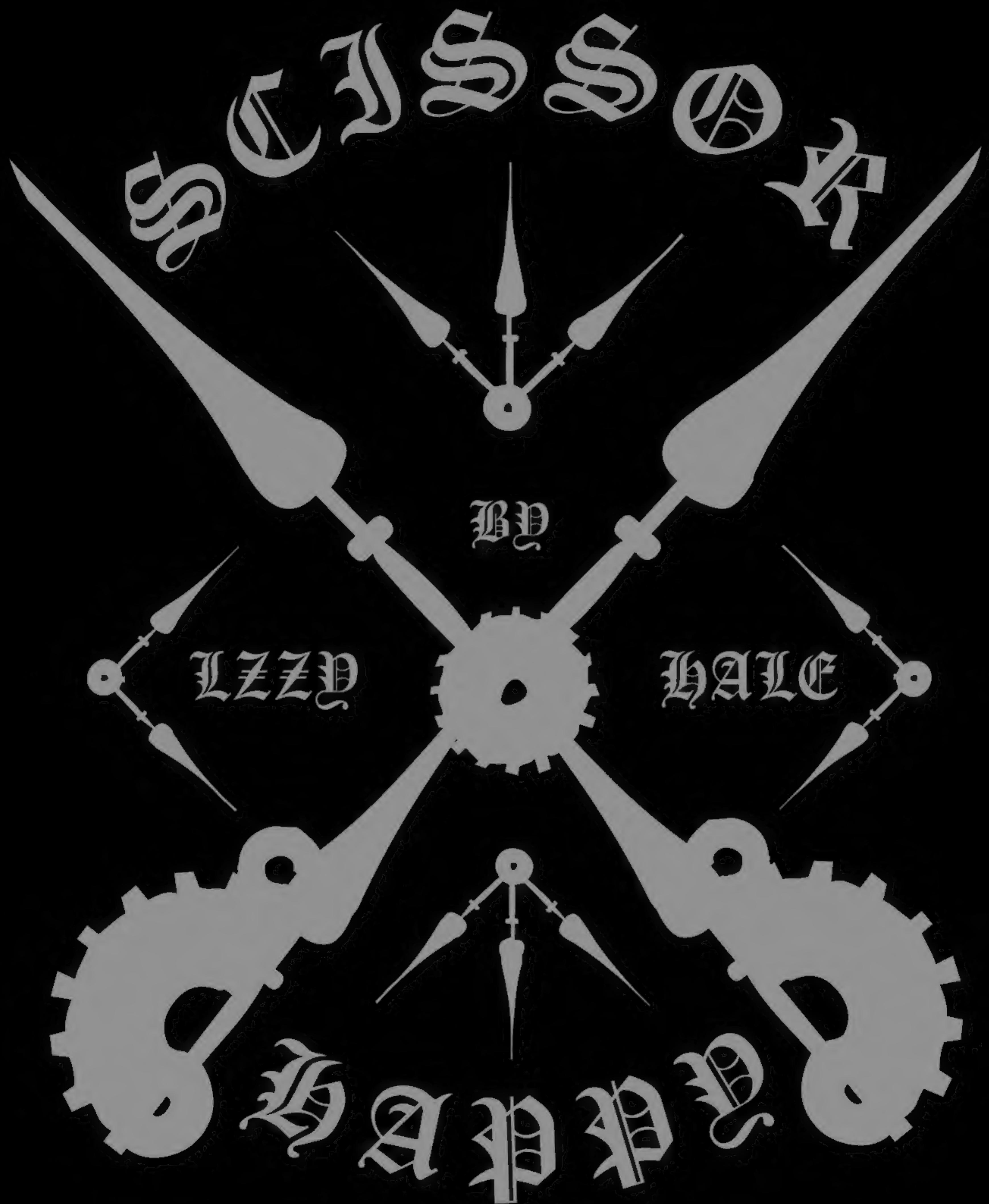
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SENIOR WRITERS DAN EPSTEIN, KORY GROW, LZZY HALE,
 VINNIE PAUL, BRIAN STILLMAN, AND JON WIEDERHORN
CONTRIBUTING WRITERS LUCA'S AYKROYD, JONAH BAYER, J. BENNETT,
 RICHARD B. ENSTOCK, SAMMICH CHESTER, J. D. CONSIDINE, GARY
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BUSINESS

VICE PRESIDENT, PUBLISHING & BUSINESS AFFAIRS
ASSOCIATE PUBLISHER ALANA ZHIN
 (646) 723-5473 ALANA@REVOLVERMAG.COM
MI ACCOUNT SALES JASON PERL, SCOTT SCIACCA,
 (646) 723-5426, JPERL@NBMEDIA.COM
GROUP MARKETING DIRECTOR CHRIS STOHER CAMPANA
 646-723-5423 CCAMPANA@NBMEDIA.COM
SR. MARKETING MANAGER STACY THOMAS
 646-723-5416 STHOMAS@NBMEDIA.COM
ADVERTISING DIRECTOR ALANA ZHIN

ART

ART DIRECTOR DUANE BRUNTON
ASSISTANT ART DIRECTOR STEPHEN GOGGI
PHOTOGRAPHY DIRECTOR JIMMY HUBBARD
DIGITAL IMAGING SPECIALIST EVAN TRUSEWICZ
CONTRIBUTING PHOTOGRAPHERS JUSTIN BORUCKI, ADAM ELMAKIAS,
 JASON GOODRICH, JIMMY HUBBARD, ROB LARSEN, MATT MCGINLEY,
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CONTRIBUTING ILLUSTRATOR DANNY HELLMAN, CHRIS WAHL,
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ONLINE

ONLINE EDITOR IN CHIEF BRANDON GEIST
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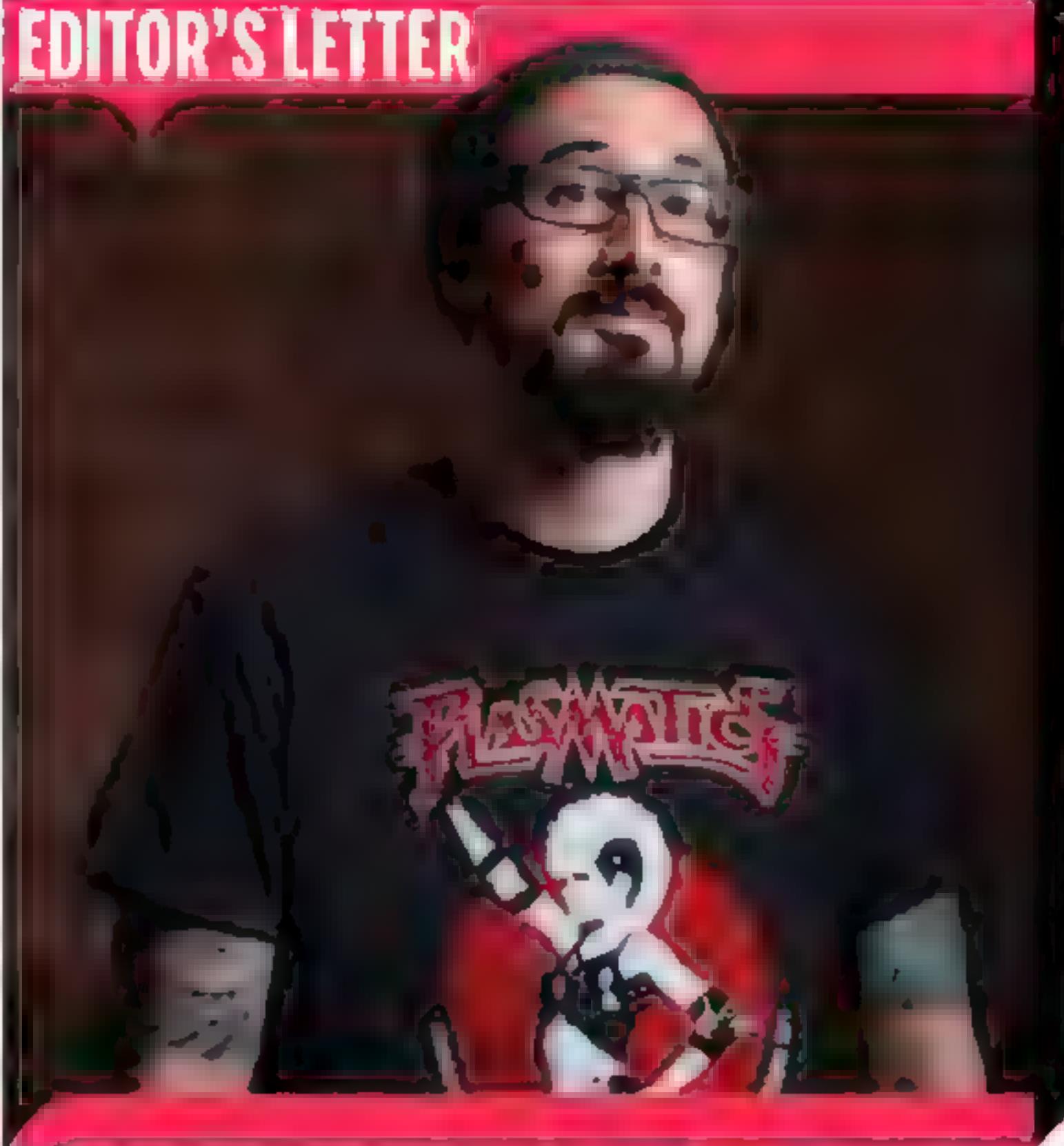
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EDITOR'S LETTER



THE FRAVED ENDS OF SANITY

AS I SAT DOWN TO WRITE the Editor's Letter for this issue, I remembered that there was a particularly eloquent reader letter that had been sent in response to the last Hottest Chicks in Hard Rock issue and which, for whatever inexcusable reason, had not made it into print. Digging it up and re-reading it, I realized that I could not write anything better or more credible than its author—Kristen MacKenzie from Winsor, Ontario, Canada—had. It's actually a very representative letter in the sense that most of the readers who write in every year to express their enthusiasm for the Hottest Chicks issues tend to be female, but the letter is exceptional in just how well written and passionate it is. Thank you, Kristen, for your support and for writing such kind words—sorry we sat on your letter for so long!

Dear Revolver,

Thank you so much for creating as part of your magazine the 25 Hottest Chicks in Hard Rock issues. As a young woman of 26, I know that growing up and looking for inspiring female role models can be hard to do. In a world full of plastic and processed celebutantes like the women of *Jersey Shore*, Paris Hilton or the desperate housewives of TV's *Real Housewives of...* shows, I believe that any young girl growing up can get a little confused by which path to carve for herself. But the women of hard rock in your Revolver magazine issues, I think, could give those plastic debutante skanks a good thrashing.

I've been lucky to discover my heroes, however, late in life in the form of historically great women. Grace O'Malley, the pirate queen of Ireland. Catherine the Great. Cleopatra, queen of Egypt. But now, since I began reading your awesome mag, I see that there are other great women today who can give the boys a run for their money. Your interview with Halestorm's Lzzy Hale was inspiring. To see that women like her can be so damn beautiful, strong but vulnerable (human) is what made me a fan. And why, if I had a daughter of my own, Lzzy would be someone I would proud that she would idolize.

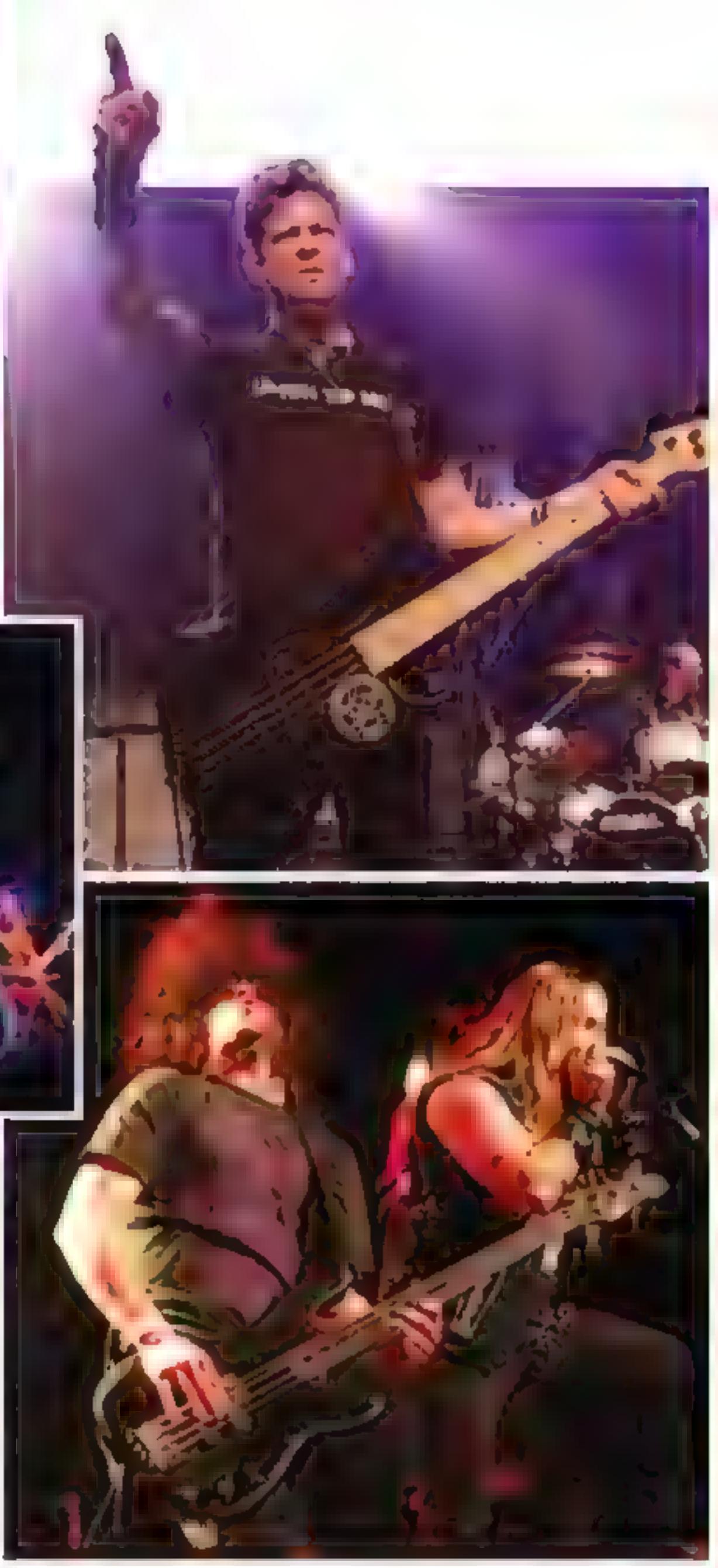
Women like myself may still not be quite equal to men in all respects of life yet, but we're carving a path for future generations that will give them the freedom to do whatever they want—even kick ass in a hard-rock band as good as any man!

Thank you, Revolver, and three cheers to all the women in rock!

Brandon Geist, Editor in Chief



Geezer Butler. Insets, clockwise from top right: Jason Newsted, Frankie Bello and Zakk Wylde, and Rex Brown, Doug Pinnick, and Chris Broderick



BASS PLAYER LIVE! CONCERT & AWARDS SHOW, PRESENTED BY HARTKE FONDA THEATRE, HOLLYWOOD, NOVEMBER 9

Hosted by comedian Jim Norton, Bass Player LIVE! 2013 featured an epic all-star 10-song tribute set to Black Sabbath bassist-lyricist Geezer Butler that included rock luminaries like Slipknot and Stone Sour's Corey Taylor, Black Label Society's Zakk Wylde, former Metallica member Jason Newsted, Sebastian Bach, Megadeth's Chris Broderick and David Ellefson, ex-Pantera bassist Rex Brown, King X's Doug Pinnick, and Frankie Bello and Charlie Benante of Anthrax. It all culminated in Bello and Hartke's Mark Menghi presenting the Lifetime Achievement Award to Butler, who joined the jam for "Fairies Wear Boots" and "N.I.B."

PHOTOGRAPH BY JEFF PEARCE

DEFENDERS OF THE FAITH ➤ READER SPOTLIGHT



Kirk Gruber with Hellyeah's Vinnie Paul

STACY KIRK, 26, SASKATCHEWAN, CANADA

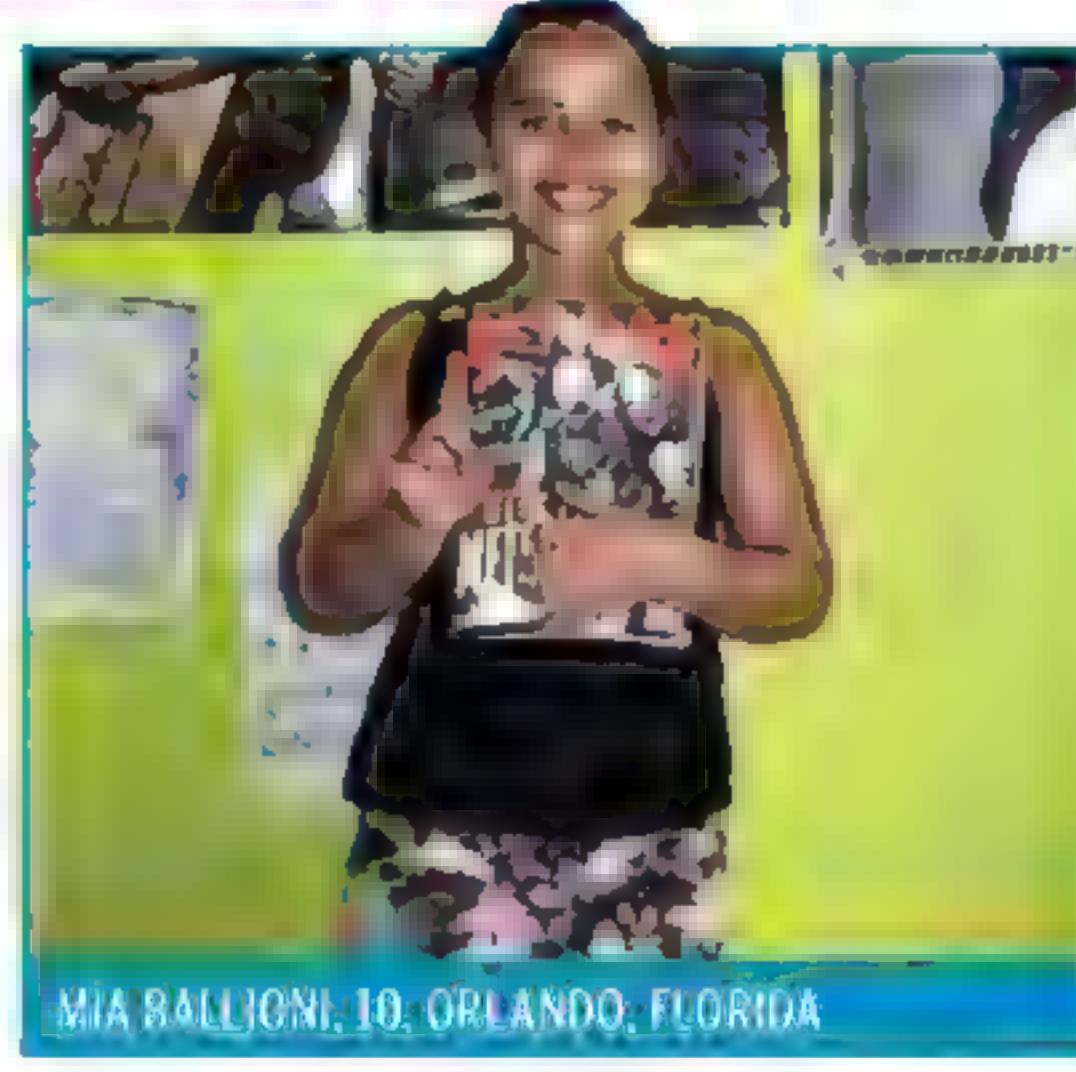
How long have you been reading *Revolver*?
About three years.

Who are your favorite bands?

Metallica, Hellyeah, In This Moment, All That Remains, FFDp, Alice Cooper, Stone Sour, Gemini Syndrome, Newsted, Ramones, Korn, etc., etc., etc.

What's the best concert you've attended?

Metallica in Edmonton, Alberta. They were filming for their 3D movie *Through the Never*. Killer show, huge stage, and so many awesome props, special performances, etc. from the band. And I was front row on the floor!



MIA BALLIONI, 10, ORLANDO, FLORIDA

How long have you been reading *Revolver*?
Four years, with my older cousin, Stella.

What's your favorite issue?

The Avenged Sevenfold, "Hail to the Kings," issue.

Who are your favorite bands?

Volbeat, Metallica, Five Finger Death Punch, Avenged Sevenfold, Marilyn Manson, the Misfits, Slipknot, Korn, Disturbed, Godsmack, Nirvana, Black Sabbath, and System of a Down.

What's the best concert you've attended?

A Marilyn Manson concert with Stella. It was my first concert, too.



Stacie Mechetny (center) with Megadeth's David Ellefson and Dave Mustaine

STACIE MECHETNY, 15, STATEN ISLAND, NEW YORK

How long have you been reading *Revolver*?

A bit over a year.

What's your favorite issue?

June/July 2013, Golden Gods/Metallica cover.

Who are your favorite bands?

Megadeth, Battlecross, Rammstein, Rancid, and Graveworm.

What's the best concert you've attended?

Either Megadeth at Gigantour or Battlecross at Mayhem. I love both bands so much and they're absolutely amazing live.

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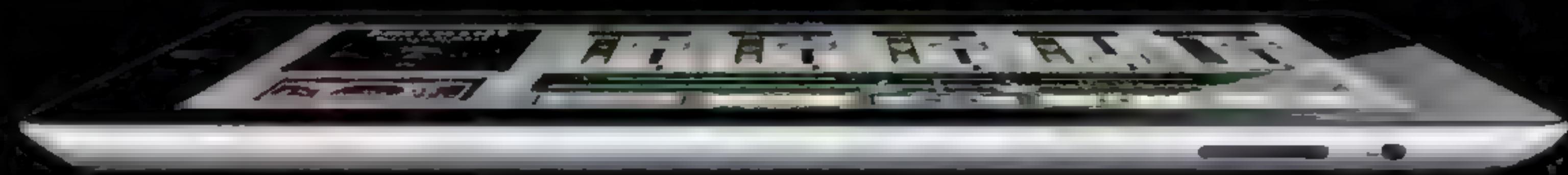
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DORMANT AFTER THE DEATH OF FOUNDING VOCALIST **MITCH LUCKER**, **SUICIDE SILENCE** RISE AGAIN WITH A NEW SINGER AND NEW RESOLVE

ON NOVEMBER 1, 2013, a year after Suicide Silence vocalist Mitch Lucker died from injuries sustained in a motorcycle crash, the band's guitarists Mark Heylmun and Chris Garza, bassist Dan Kenny, drummer Alex Lopez, and new vocalist Hernan "Eddie" Hermida visited the accident site with Lucker's friends and family. Then they went to Lucker's gravesite in Costa Mesa, Orange County, California. There, they viewed a newly planted headstone that includes the Suicide Silence lyrics, "To the heart that beats with my blood/I am your shield," from the song "Your Creation."

Afterwards, Suicide Silence played Lucker's family demos of songs they have worked on since his death, one of which will include lyrics he left behind. "Everybody was so happy," Heylmun says. "There have been tears falling out listening to this music. It was a special day—emotionally draining, but at the same time really rewarding."

Three days later, the band entered Omen Room Studios to begin recording their yet-untitled next record with producer Steve Evetts, who produced the band's last album, 2011's *The Black Crown*. Considering how popular and charismatic Lucker was, it was a big step

for Suicide Silence to keep the band going, and it wasn't a decision that came easily.

"It took a good four or five months to decide if we still wanted to make music together," Heylmun reveals. "We had no direction and were so lost. It took time for us to realize that this is what we do."

Once the decision was made, they called Hermida, who had guested with the band in December 2012, at the Ending is the Beginning: Mitch Lucker Memorial Show, and invited him to join. Suicide Silence had been good friends with Hermida since 2006 when they toured with his former band, All Shall Perish.

"It's an exciting but difficult situation to be in," Hermida says. "It's not the kind of position you ever want to be in, but now that I'm here, we want to focus on putting out the best record we possibly can. Their musical style is right up my alley, so I feel comfortable."

Suicide Silence started writing new material in September and hit stride in October, working exhaustively day and night. By the time they began tracking with Evetts, they had demoed 14 songs—tentative titles include “Blue Haze,” “Sacred Words,” “Control,” and “Don’t Die.” At first, it was strange for the members to be recording without Lucker, but the further they got into the process, the more natural they felt. Unlike many bands, who track their parts separately, Suicide Silence are working collaboratively, each member providing input on every track. So far, the process has been both gut-wrenching and cathartic.



"We recorded a song tentatively titled 'The Re-Cleansing,'" Heylmun recalls, "and by the time I got done hearing Alex finish the drums, I felt sweaty and anxious, like I just got defiled."

The guitarist says there's a new level of importance to the band's music, and while the album isn't directly about Lucke's tragedy, the new songs reflect the emotional upheaval that accompanied its aftermath.

"This is the most meaningful thing we've ever done," Heylmun says. "When we started writing again, we were absolutely ready to be together and do this for us, for Mitch, for Suicidal Silence, for the fans, for anybody that ever gave a fuck about us. Suicide Silence is larger than me or Eddie or any single person. It's something way beyond us. And this record is going to be so heavy and angry and grueling. It's gonna be Suicide Silence to the max." **JON WIEDERHORN**



goat skulls. Number of animal skulls he had personally bottled and



From left: V. Šantura, Tom Gabriel Warrior, Vanja Slajh, and Norman Lohrhard

TAKING IT TO THE NEXT LEVEL NEW ALBUMS IN PROGRESS

After extreme-metal trailblazers **CELTIC FROST** called it quits in 2008, the group's frontman, **TOM GABRIEL WARRIOR**, made a stunning comeback with a new band, **TRIPTYKON**. The group's debut, *Eparistera Daimones*, picked up right where Frost had left off, showcasing the doomy, extra-heavy death metal Warrior has made his calling card. Now the band is recording its second album, titled *Melana Chasmata*.

Warrior describes the music on the record as "very dramatic and very dark." He says the title comes from ancient Greek and translates to "deep, dark valleys." "It's a term used in astronomy," he says. "It reflects the state we're at mentally and emotionally perfectly."

The album features newly written music, as well as a few guitar riffs that date back to 2002. It will also feature cover art by Swiss surrealist H.R. Giger, who allowed Warrior to use his art for Frost's 1985 album *To Mega Therion* and Triptykon's debut. The frontman reports that the artist was so happy with Triptykon's use of his art that he proposed they continue working together. "I have admired his work since I was a young teenager," Warrior says, beaming. "I would have never guessed that Giger would approach us."

But making *Melana Chasmata* has not been without hardship. Although Warrior is vague when discussing the break between albums, he says he had to take a one-and-a-half year break from writing music "to take care of a variety of things that were difficult to surmount." He adds that he's working on a sequel to his book *Only Death Is Real*, which chronicled the evolution of his early band Hellhammer into Celtic Frost, and will elucidate his recent travails on its pages.

"There are still a number of challenges in my path, but I feel very happy now," he says. "Musically, I'm extremely happy. As long as I'm on this planet, I certainly will continue playing music. This is what my life is all about." **KORY GROW**

When Revolver asks **TRAP THEM** guitarist **BRIAN IZZI** for some of the titles of the 11 songs that will appear on the Salem grindcore group's forthcoming fourth record, we aren't expecting him to come back with "Fire Ass," "Walrus," and "Trauma." The good news, however, is that those are just "dumb code names," as he calls them. The guitarist explains he is "not the guy that writes the words"—that would be vocalist **RYAN MCKENNEY**. "I write the riffs," he says. "When I come up with titles, I try to keep 'em stupid."

The guitarist adds that he was dabbling with more "traditional" song structures when he wrote the music for the yet-untitled album, which is due this spring and being produced by Converge guitarist Kurt Ballou.

But he promises that the tracks will be among Trap Them's longest and darkest. That's because when writing, Izzi followed two strictures: Each song must exceed a minute and a half (a common cut-off point for Trap Them tracks), and "It has to be dark."

"If a riff sounds like it has too much hope in it, I have to change some of the notes to take a little bit of the hope away," he says. "In my mind, I'm keeping it evil, always." **KOBY GROW**

• *Left: Brian Izzi*

de-fleshed prior to this gig: If you ever need to de-flask some animal skulls, the number of hours



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HARDCORE NEWS

* From left: Anthony Altamura, Tom Wilcox, Drew York, and Darryl Jenifer



STRAY FROM THE PATH

LONG ISLAND RENEGADES DROP A SET OF BOMBTRACKS

 **FEW BANDS WEAR THEIR RAGE** on their sleeves as unrepentantly as hardcore mainstays Stray from the Path. They used to play Rage Against the Machine's "Bulls on Parade" live, then they filmed a cover of "Vietnow" and posted it on YouTube. The rap-metal superstars' influence is also readily apparent on Stray from the Path's new album, *Anonymous*, but the band—which formed in 2001 in Long Island, New York, and have released six previous full-lengths—also owe a debt to Glassjaw, Letlive, and Bleeding Through.

"Sometimes after the set, someone will go, 'Man, I really wish you guys would have played some Rage,'" vocalist Andrew Dijorio says. "I'm like, 'Well, that's not gonna happen. You're seeing Stray From the Path.' Being compared to Rage Against the Machine is a compliment. But we're not trying to be them. Name a Rage song that has a blast beat and I'll eat my shoes."

That said, following in the footsteps of RATM, who valued stripped-down intensity over showy virtuosity, Stray from the Path scaled down their musicianship for *Anonymous* and focused on crafting engaging hooks and infectious melodies. "We know we can play some wild shit, but we just wanted to write people some songs they'll remember," Dijorio explains. "We worked hard to create parts with structure that'll make our fans latch on and bob their heads the whole entire record." **JON WIEDERHORN**

FAST + FURIOUS The supergroup featuring current and former members of Rancid, NOFX, and the Vandals has a new album in April 2014. "It's not a cover of the Fast & Furious movie," says Dijorio. "It's a rock album. You can't hear the movie in it."

Facebook Page Late last year, the group released a new song, "What's Next?" from the soundtrack of *Grand Theft Auto V*, on which Morris serves as the radio host.

VI on Channel X * NYHC vets H2O will drop a new album via Bridge Nine sometime in 2014. The record will be their first original studio full-length since 2008's *Nothing to Prove*. * Metalcore pioneers As I Lay Dying played their first show in over 10 years at the 43rd X Bash in Baltimore in January. * They also joined forces with the label to release a cover track of a recently unearthed Motley Crue song, "Embrace." Additionally, As I Lay Dying is collaborating with Motley Crue's former drummer on a double album of Motley Crue's landmark debut *Debut*, which Victoria will be released in early 2014.

you have to boil cow and goat

skulls before you can even start stripping flesh, muscles, and tendons away from the bone. > 5-6, boiling. In this case, in a

► EDITED BY MARK DRAKE

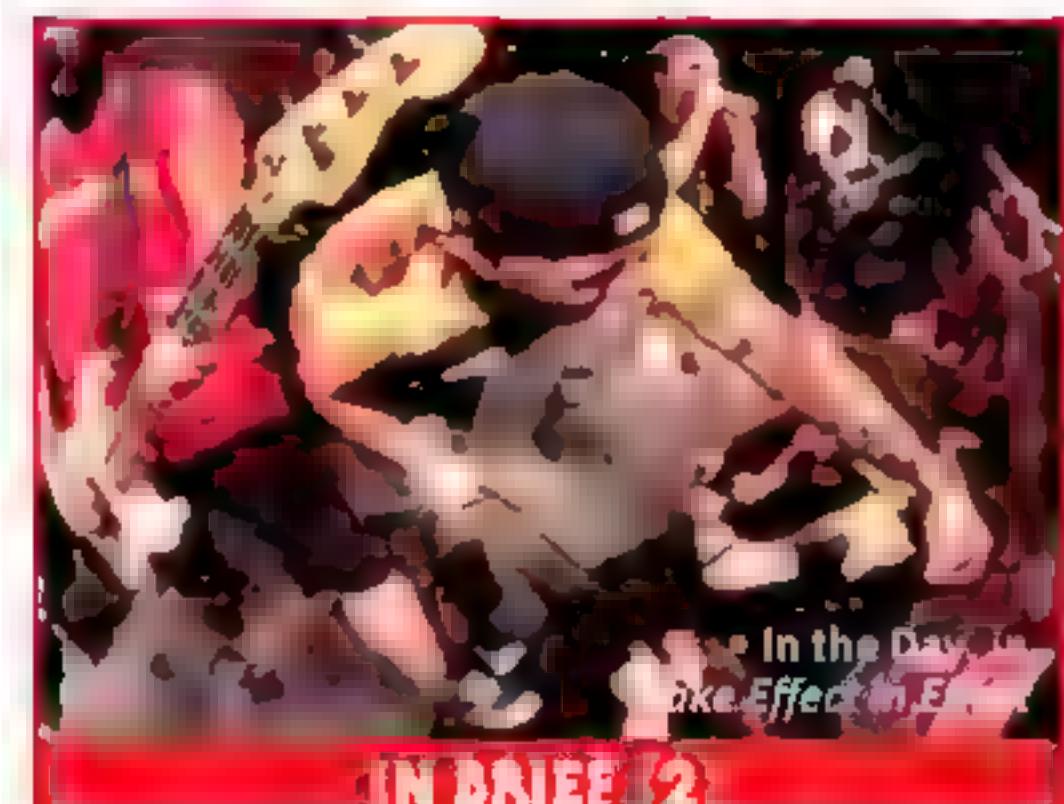


IN BRIEF {1}

I AGAINST EYEWEAR

BAD BRAINS have teamed with eyewear brand Arnette for a highly limited-edition collection of sunglasses and snowboard goggles emblazoned with imagery inspired by the iconic band. It's not the first time the two institutions have teamed up: In 2012, Bad Brains played Arnette's 20th anniversary show in San Diego. "These new Bad Brains/Arnette shades are crucial!" the group's bassist, **DARRYL JENIFER**, enthuses. "Complete with our classic logo lightning-clap design, these shades will definitely make 'em say, 'Bad Brains? I remember those guys—nice!'" To pick

up yours before they sell out, visit Arnette.com.



IN BRIEF {2}

ERIE INHABITANTS

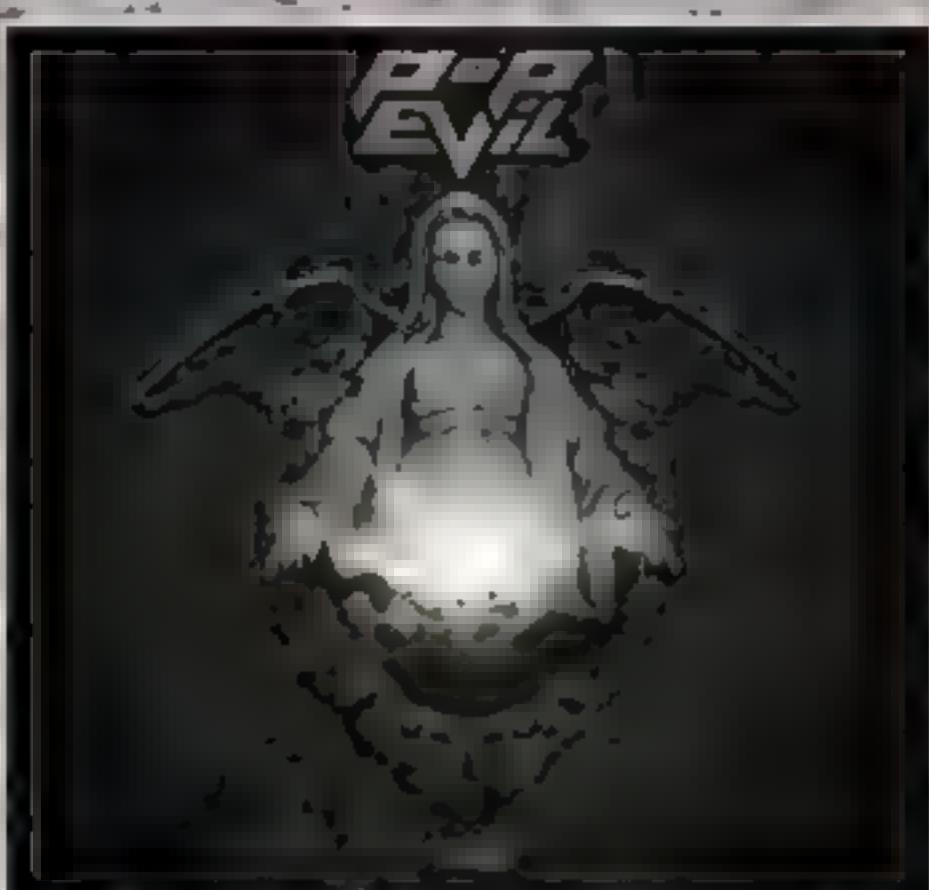
In mid March, Down for Anything Records will release **LAKE EFFECT IN EFFECT: A DOCUMENTARY ON THE ERIE HARDCORE MUSIC SCENE** as part of a DVD/CD package. The movie—which was directed by filmmaker Tony Shannon and grew out of his final project for a college video-production class—covers **BROTHER'S KEEPER**, **XDISCIPLE AD**, **SHOCKWAVE**, and **ABNEGATION**, and more, and includes commentary from members of **DOSES**, **HUMAN ANIMAL**, and **WAR OF AGES**. Visit DownForAnything.com to view a trailer and preorder the release.

MËTAL WËRKS

DEATH TO FALSE METAL



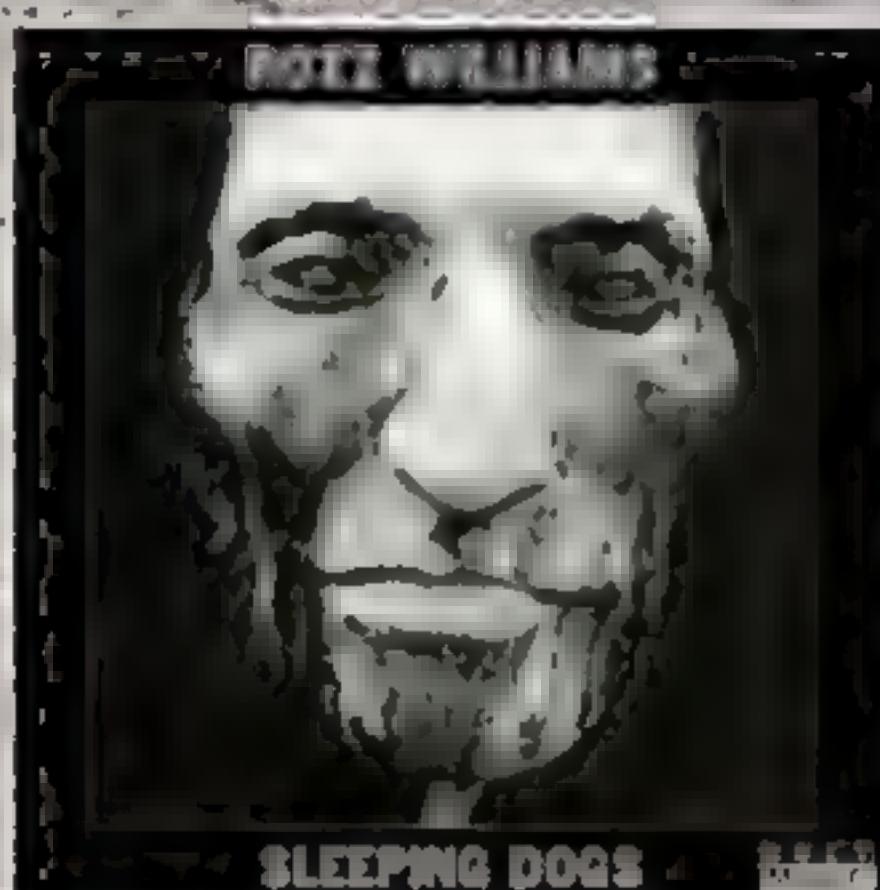
KAYSER - READ YOUR ENEMY
(Listenable Records)



POP EVIL - ONYX
(eOne Music)



THROWDOWN - INTOLERANCE
(eOne Music)



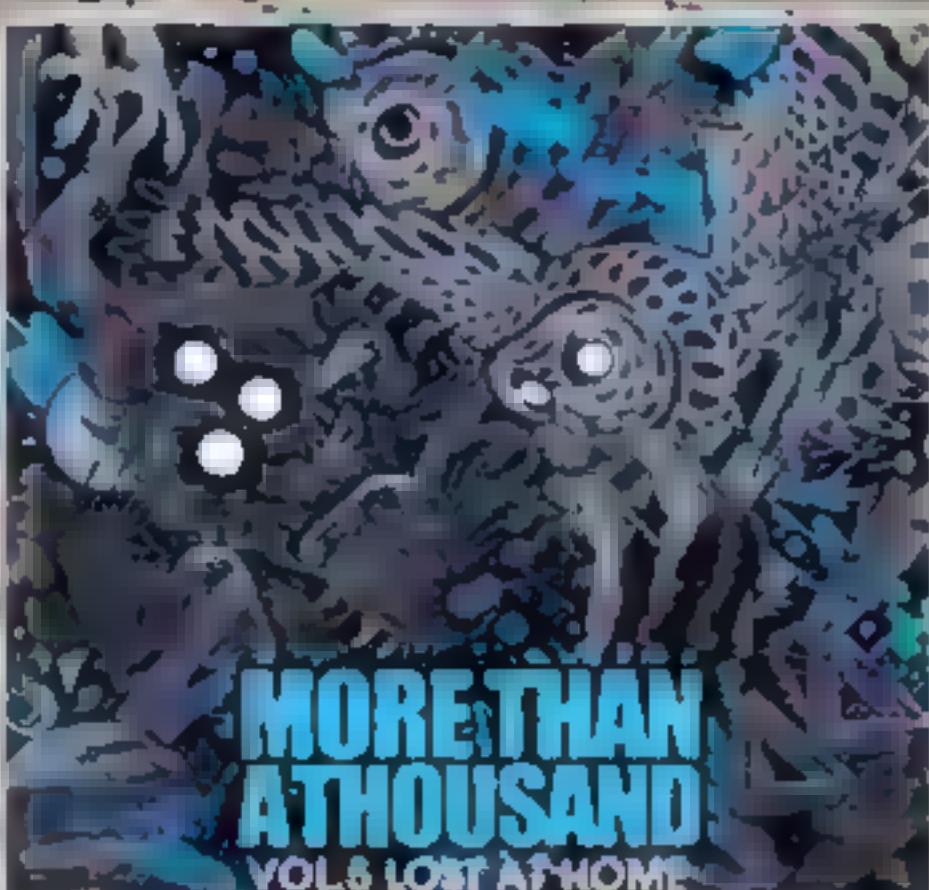
ROZZ WILLIAMS - SLEEPING DOGS
(Cult Music)



NASHVILLE PUSSY - UP THE DOSAGE
(SPV)

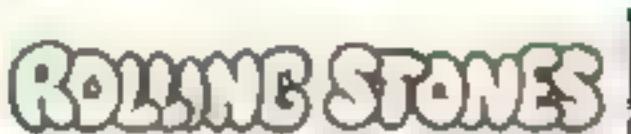
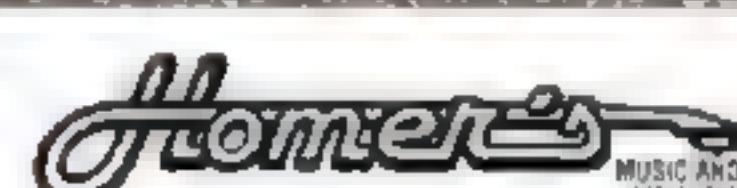
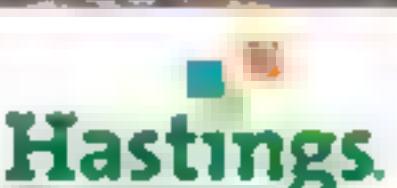
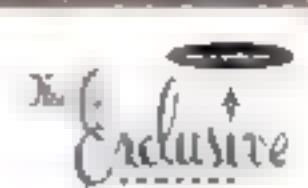


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“WATER IS NOT OUR NATURAL HABITAT”



ROBIN STAPS

THE FOUNDING GUITARIST OF
THE OCEAN IS LIVE IN A DIVE

 **CALL IT LOVE AT FIRST DIVE:** At age 15, Robin Staps made his scuba debut while on vacation with his parents in Turkey. Since then, the founding guitarist of German progressive-metal collective The Ocean has been on over 200 dives around the world, where he's encountered century-old shipwrecks, hellish sea conditions, and dangerous marine life: "I've seen lots of sharks, moray eels, stingrays, and venomous corals," he tells *Revolver*. "I almost swam into an Irukandji once—a tiny but deadly jellyfish whose venom is 200 times stronger than the venom of a cobra."

While the band's moniker is an obvious reflection of its mastermind's extracurricular interests, Staps' scuba obsession goes much, much deeper: The Ocean's latest full-length, 2013's *Pelagial*, is a concept record that reflects the changing atmospheres of the oceanic—or pelagic—depth zones. "Much like what you would be experiencing if you were to travel from the surface towards the depths of the sea, the music is a progression from light to dark, from fast and playful to slow and heavy, from higher to lower tunings," explains Staps, who even shot some of the underwater footage on the DVD that

accompanies the deluxe version of *Pelagial*. "The sound is also becoming increasingly claustrophobic and minimalist while approaching the vastly uninhabited deep sea areas toward the end of the record."

Staps' band just released a triple-DVD set, *Collective Oblivion*, which includes three live sets and multiple documentaries chronicling the group's journey from oceanic concept to globetrotting reality. "Water is not our natural habitat, and I understand why some people tend to panic when diving at first," concludes the guitarist, reflecting on the allure of the deep sea. "But eventually, the thrill of exploring this fascinating world which lies under the surface of the ocean was greater than my fear of it." **J. BENNETT**

crawfish tank. On a scale of 1 to 10, how bad Brian rates the smell of boiling cow and goat skulls: >8, "You don't really adjust to it," he reports. "It just stinks as all hell." Number of large, black upside-down crosses that

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PHUTURE DOOM

The members of Phuture Doom have no names or avatars.

MYSTERIOUS **SKRILLEX-APPROVED** TRIO MIXES HARD TECHNO WITH BLACK METAL AND WON'T EXPLAIN WHY

 **TALKING WITH PHUTURE DOOM** is like talking with HAL 9000, the sentient computer from Stanley Kubrick's *2001: A Space Odyssey*, only somehow less personal. Actually, you don't talk with Phuture Doom at all. You submit questions via email to what seems like an automated customer-service drone that replies on behalf of the anonymous Detroit-based trio. Which makes sense in a weird way: There's nothing human or personal about Phuture Doom's self-titled debut, a pulsing, quasi-cultish mix of black metal and rave-style techno that was recently released on Skrillex's Owsla label. But when *Revolver* suggests that mixing two such disparate music forms risks alienating fans of both genres, the drone tells us this: "Like the great schism itself, alienation is a form of chaos and thus desirable to Phuture Doom."

Fair enough. But are the triumphant black-metal riffs on tracks like "Black Acid Reign" and "Burn the Knowledge" being performed by a member of the group, or are they just samples? "Available technologies have demonstrated that machine simulation has advanced exponentially in recent decades," the drone informs us. "Conditioned by cultural references linked with finite personal knowledge, the human brain can no longer reliably discern between what is real and emulated. The thrill and burden of interpretation falls on the experiencer."

In other words: You're on your own. Or, like Phuture Doom's drone tells us: "I am not authorized or able to disclose further details at this time."



were handmade on set for the shoot: **1** Number of "saltograms" (pentagrams made of salt—duh) that were hand-poured during the shoot: **1** Number of candles lit at the shoot: **19** Number of people attending the shoot:

► EDITED BY J. BENNETT



NOT-MYSTIUM

Shortly after his arrest on theft charges in October, **NACHTMYSTIUM** main man **BLAKE JUDD** announced that the band is no more. "As sad as it makes me to do this, I'm letting go of something that I've put blood, sweat, and tears into for the last 13-and-a-half years," Judd, who has openly struggled with drug addiction, wrote on his Facebook page. "The band may be gone, but the recordings will live forever." *Nachtmystium's* final album, *The World We Left Behind*, is set to be released in the spring.



CULT LIT

In 1998, Feral House published *Lords of Chaos*, the infamous black-metal book that's mandatory reading for any extreme-music fan. Now the publisher has unveiled **BLACK METAL: EVOLUTION OF THE CULT** by rock journalist Dayal Patterson. Covering bands that *Lords of Chaos* left out, like Canadian cultists **BLASPHEMY**, as well as usual suspects like **BATHORY** and **VON**, the 600-page tome delves even deeper into the genre's history. "Black metal has always been covered in a very narrow way, focusing on the same five or so bands and thus giving a very distorted picture," Patterson says. "I set out to cover the whole evolution of the movement."

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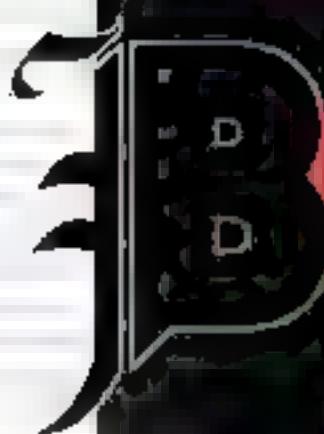


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BULLETIN

INKSPO



MIKE FUENTES

COMBAT

THE PIERCE THE VEIL DRUMMER SHOWS OFF HIS TATTOOS



WHEN HE WAS 17 AND STILL IN HIGH SCHOOL, Pierce the Veil drummer Mike Fuentes got his first tattoo: a heart with an "X" through it, which was the logo of his first band, Underminded. From that point on, the San Diego native was hooked. Finishing high school and getting a job working at his father's contracting company further fueled his passion. "I would take my paycheck and go straight to the tattoo shop and spend it," he recalls. "I had a second job working at the gift shop at the House of Blues, so that meant I had even more money for badass tattoos."

Some of Fuentes' ink is meaningful, like the "Madre" and "Padre" on his hands. "My mom and dad have supported me and my brother [Pierce the Veil frontman Vic Fuentes] for all these years," Mike says. "We couldn't have done this if it wasn't for them." Most of his tats, however, reflect a very different love—for fantasy and horror. **JON WIEDERHORN**



1 HEART AND DRUM-STICK SNAKES

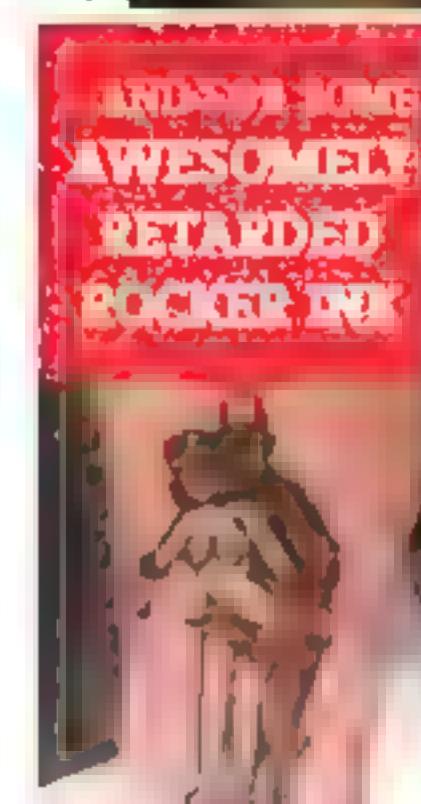
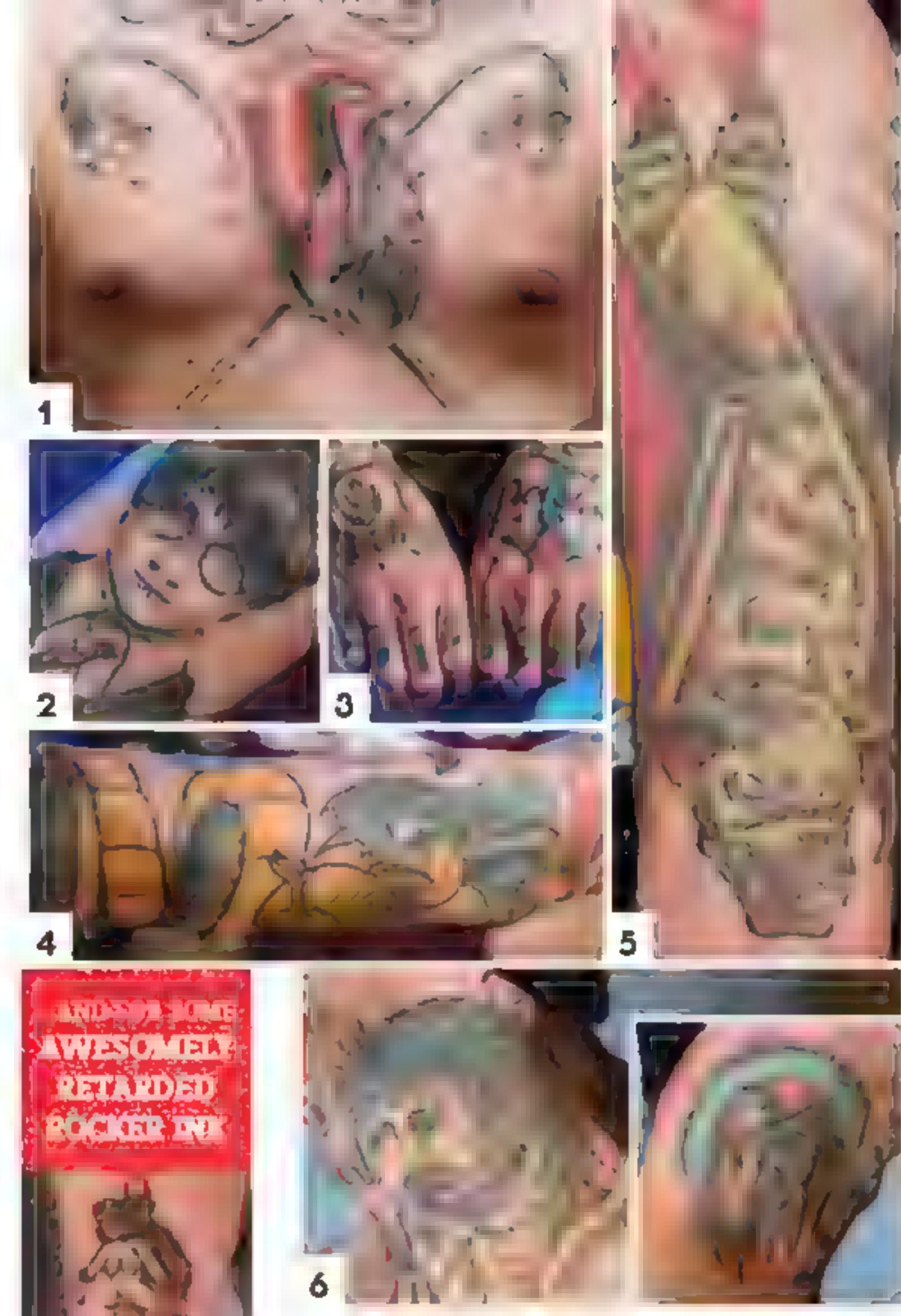
"We were driving to a show in Houston—I had met a tattoo artist there on the previous tour. He hit me up the night before the show and said, 'Hey, if you wanna come by and get tattooed, I can get you in early in the morning before you have to load in.' We had an eight-hour drive and I had to be in the shop by 11 A.M. I took the whole night shift and drove

straight to his shop. He blasted the whole thing out."



2 HARRY POTTER

"I'm a big Harry Potter head. The guitar player of *The Devil Wears Prada*, Chris Rubey, did that. He had only been tattooing for two months and he had never done a portrait. But we went on their bus and he did his first portrait and it came out awesome."



MATTHEW MURPHY
TEAR OUT THE HEART

TEAR OUT THE
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ALBUM, VIOLENCE,
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3 EVIL DEAD

"*Evil Dead* is one of my favorite movies, and that fit perfectly on my knuckles."



4 COBRA

"A lot of my tattoos are traditional new-school style, but I put a lot of old-school horror elements into them. So the snake's got pieces missing and you can see the inside of the scales on the body. I'm really scared of snakes, too, so having one on my arm eases my fear of them a little."



5 BAT GOBLIN

"Originally, the bat had his feet wrapped around a branch and I said, 'Hey, isn't it weird that he's hanging from a random branch that's not going around my arm? Can you just chop his feet off and make it look bloody?'"



6 ZOMBIE JESUS AND MARY

"I was raised Catholic and then I saw all that shit happen with churches becoming corrupt. Me and my family stopped going to church. I still pray. I like Jesus. I don't know what I think about Mary anymore. I just thought it was awesome to turn them into zombies."

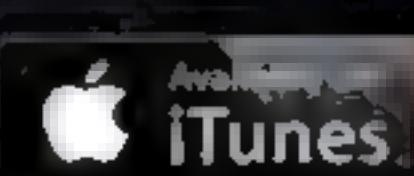
who exclaimed, "Why would you do that?" when Taylor started licking one of the horns of the goat skull she was posing with. **1** Number of those people who are members of the Revolver staff. **8** We were stoked. And c'mon, what

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DEMONOMANIA

METALLICA GUITARIST KIRK HAMMETT CONVERTS HIS CRYPT INTO A FULL-FLEDGED FEAR FESTEVIL

 "I'LL NEVER FORGET, it was the summer of '83 and all four of us in Metallica went to see *Evil Dead* at a drive-in in New Jersey," Kirk Hammett fondly reminisces. "That was a special time, at least for me, because I had just joined the band, we had a big ol' half-gallon jug of vodka, and we were at the drive-in and watching *Evil Dead* for the first time. It was really cool for me knowing these guys were into this sort of stuff, too, or at least in passing."

Watching the now-classic fright flick with his new bandmates was such a big deal for the Metallica guitarist because ever since he was a kid, he had been a hardcore

horror fan. His undying fascination with all things blood-curdling has led Hammett to amass one of the greatest collections of horror-related memorabilia in the world, a collection he has shared with fans by way of his 2012 book, *Too Much Horror Business*, and the Kirk's Crypt exhibits at the first two Metallica-curated Orion Music + More festivals. Now he's taking his passion to the next level with his own horror convention: Kirk Von Hammett's Fear FestEvil, which will hit the Regency Ballroom in San Francisco from February 6 through 8.

"I basically had so much fucking fun doing my Crypt that I had at the Orion festival, so

► EDITED BY WILL NAVIDSON

I asked myself, Why stop here? I should just keep doing it," Hammett explains. "I just wanted to make it a whole lot cooler."

To that end, the guitarist will be displaying much more of his personal collection, including full-size figures of Dracula, Frankenstein's Monster, and the Werewolf, as well as a planned diorama recreating a scene from one of his favorite movies, *The Bride of Frankenstein*, from which he owns original props. Fear FestEvil will also host numerous vendors, panels, and guests including special-effects pioneers Greg Nicotero and Tom Savini, *Carrie* actress P.J. Soles, Guns N' Roses axman-cum-fright-flick producer Slash, and many others. And of course, how could the lead guitarist from Metallica produce a festival without there being live music?

"I love that we're getting local bands to play," Hammett enthuses of Bay Area groups like Death Angel and Orchid who are set to perform, joined by U.K. extreme-metal icons Carcass. "For us to get Carcass, I'm just so psyched to even be able to make that happen, and it brings the convention up another level," the guitarist says. "It's so super cool."

As to whether he will be performing any music at the fest, Hammett responds to the question with a laugh. "That remains to be seen," he answers coyly. "I love being spontaneous so let's put it at that. I'm hoping that this festival can be spontaneous."

What he knows that it will be is fun—for fans of metal and horror alike. "Metal and horror are just made out of the same ingredients," he says. "It's just the darker side of life. Heavy metal, you know, doesn't work if you're singing about flying elephants. I've said this before: A good horror movie is like a good song, and a good song is like a good horror movie. That's the way I look at it."

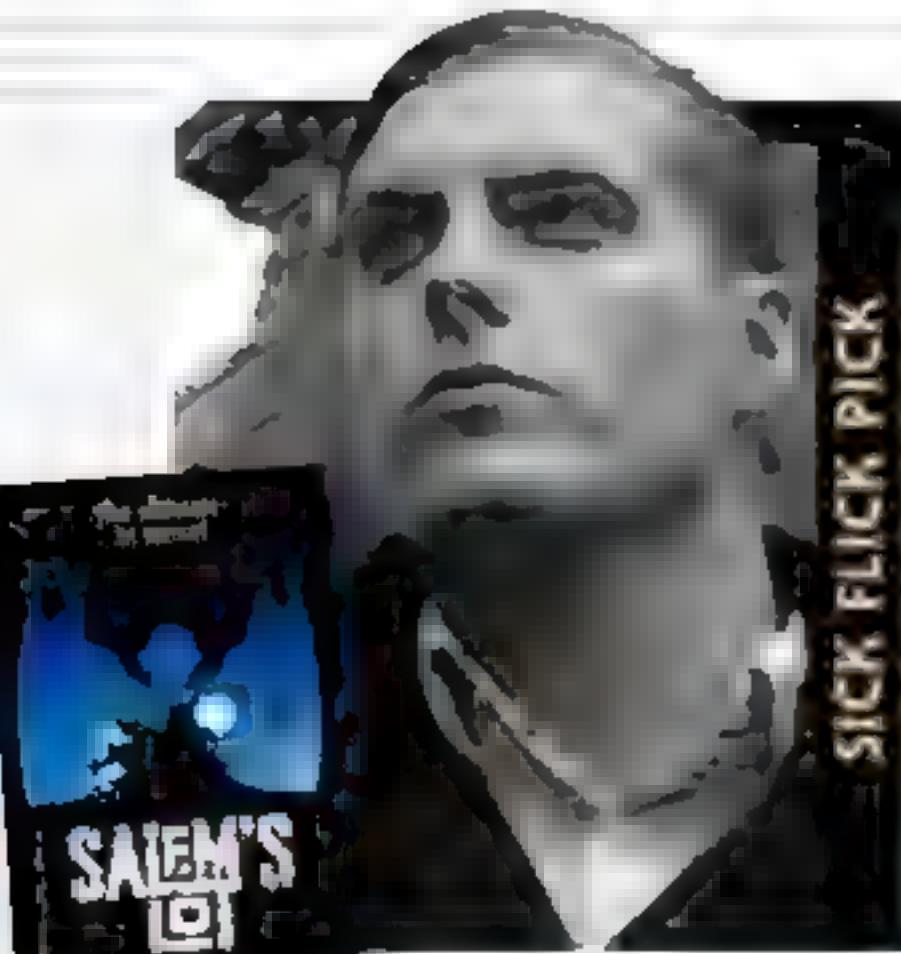
FAST + FURIOUS PRODUCTION DESIGN
is playing the lead in the upcoming movie *We Never Die*, which, according to the official synopsis, follows Jack in his battle with cannibalism and mental instability. No release date was announced as of press time. * * * * *
CORY STOLTZ (CODE: RECALL, CO-OP)
has joined the cast of the film *Another Hole in the Head* alongside Robert Englund. Englund is in the movie, helmed by *Code: Recall* director Robert Green Hall, and based on his web series of the same name—patients afflicted with phobias undergo radical therapy in the *Hole Chamber*, which brings the nights' deepest fears to life in terrifying hallucinations. * * * * *
MICHAEL BOLTON, vocalist of the hard-core outfit DEATH, has directed a music video for the movie *Died Hunger Only*. The film has its official premiere at San Francisco's Another Hole in the Head fest in December.

SALEM'S LOT

GEORGE CLARKE, DEAFHEAVEN

seen every Stephen King-related movie together and this ranks as one of his best. With the sinister poster artwork—which Ghost B.C. paid homage to on their record, *Opus Eponymous*—and the eerie old-school effects, *Salem's Lot* is frightening more because of its suspenseful subtleties rather than shocks and screams. From the Mark-and-Danny window scenes to the awesomely Nosferatu-fashioned 'Master,' it's a movie that made sure I never slept with uncovered windows again."

Deafheaven's latest album, *Sunbather*, is out now



Self-respecting female rocker wouldn't start licking the horn of the goat skull in her hands during a shoot? Probability that all the cow skulls, goat skulls, human skulls, candles, inverted crosses, saltograms, and horn-licking at the

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VINNIE PAUL

HARD-HITTING INSIGHT FROM THE HELLYEAH SKINSM

My Friday nights always seem to turn out lame. I go out to bars or shows thinking I'm gonna have the best night ever, and I just end up depressed and feeling lonely and like everyone else is having fun except for me. How do you suggest improving the start to the weekend?

—Tyler, Philadelphia, PA

You're not in the right frame of mind, bro!!! Kick on some metal, pop on some porn, and put away some brewskies!!! Now if that don't get you fired up to go bar hoppin' and chasin' pussy, nothin will!!! It's all a state of mind!!!

Is it just me, bro, or does the entire music scene seem totally stagnant right now? I know I'm an old-school headbanger at 42, but most bands, even the older ones, seem to have lost the recipe for good music anymore! It seems if it isn't at least 10 years



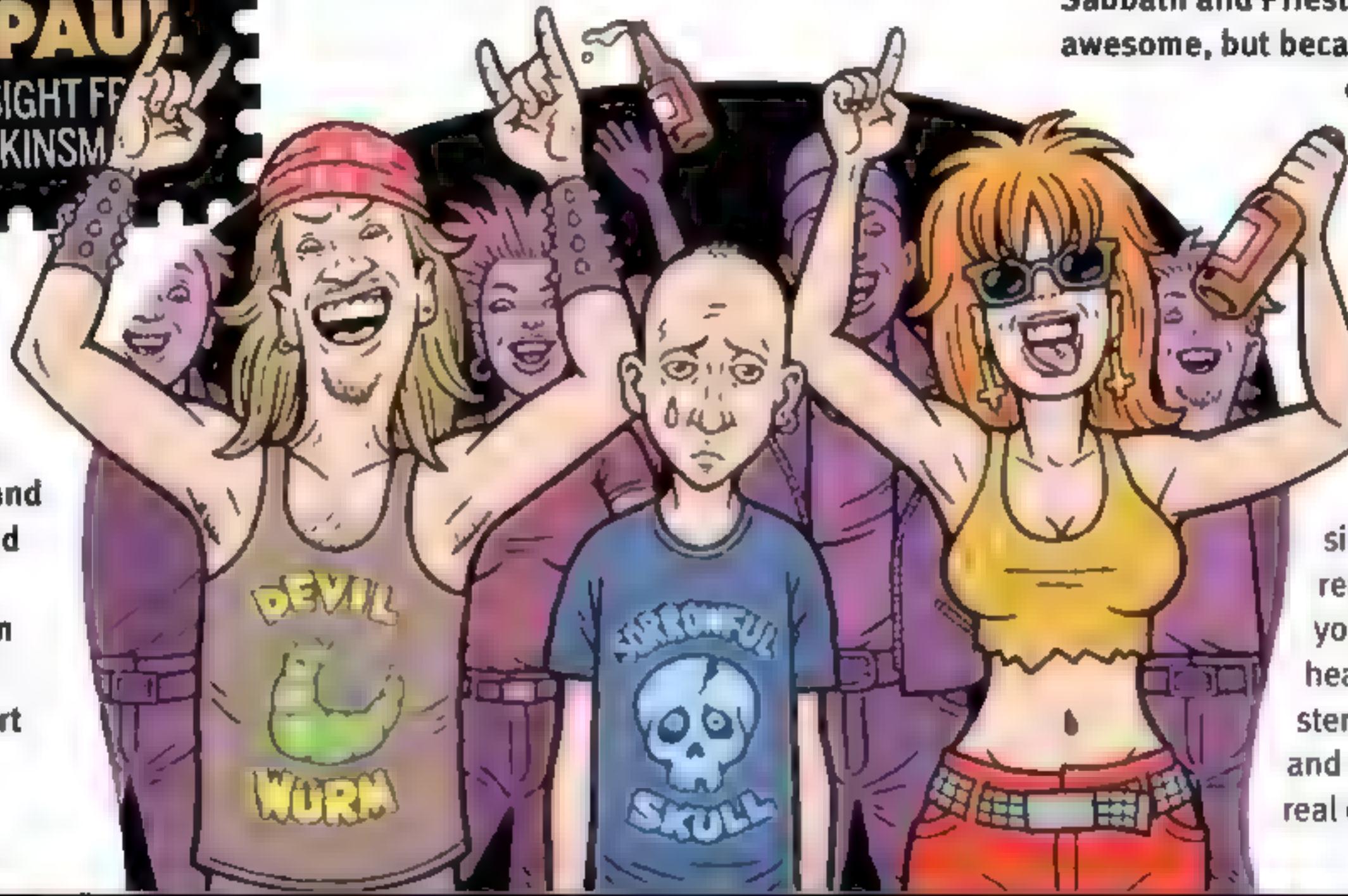
old, it blows! I'm stranded listening to Sabbath and Priest not only because they're awesome, but because there's nothing else out there worth a shit!

What's an old metalhead to do?
—Bassplayertnew

I still blow up my old-school collection!!!

Analog recordings will never be touched!!!

The musicianship and singing was real!!! They really played the music and you can feel it when you hear it!!! Digital music is sterile!!! Just stay old school and be proud of it!!! It's the real deal!!!



I have trouble with girls mainly because of my height since I'm short and mostly every girl is taller than me since I'm 5'3". So I'm wondering, how do you feel about dating a guy who is shorter and how much does that really matter? Should I really let my height hold me down?

—Andre Fresno

Andre, height, weight, color, size, etc. do not matter to me at all. I've dated all types and the reality is...it's all about how the person makes me feel. Honestly, try to remember your height is not the issue, it's about you loving yourself the way you are and having the confidence to ask a girl out. And if the girl is really, actually hung up on your height...then she's a shallow fucking bitch, and you shouldn't even give her a second thought. Focus on you and keep putting yourself



LZZY HALE

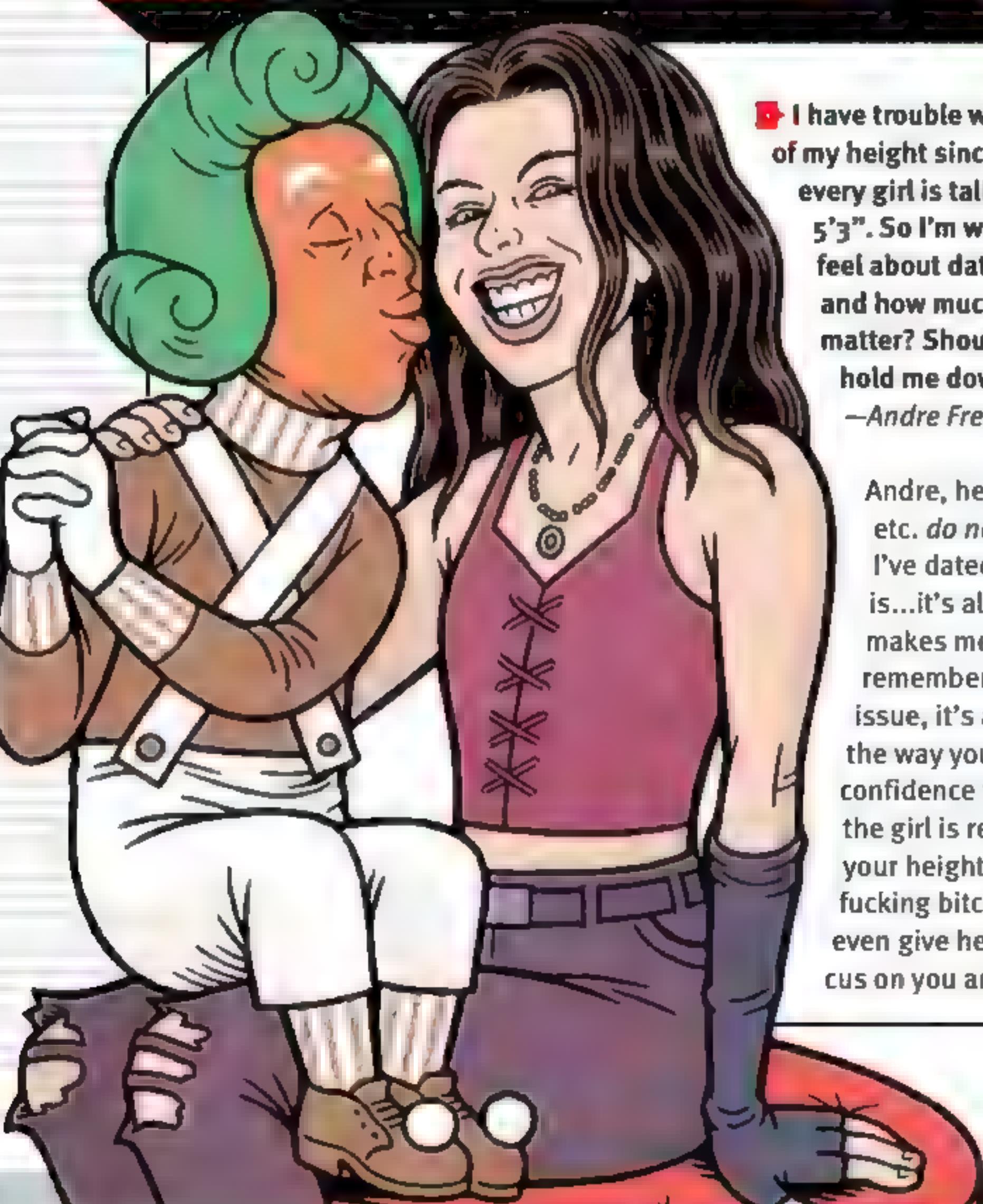
WORDS OF WISDOM FROM THE HALESTORM FRONTWOMAN

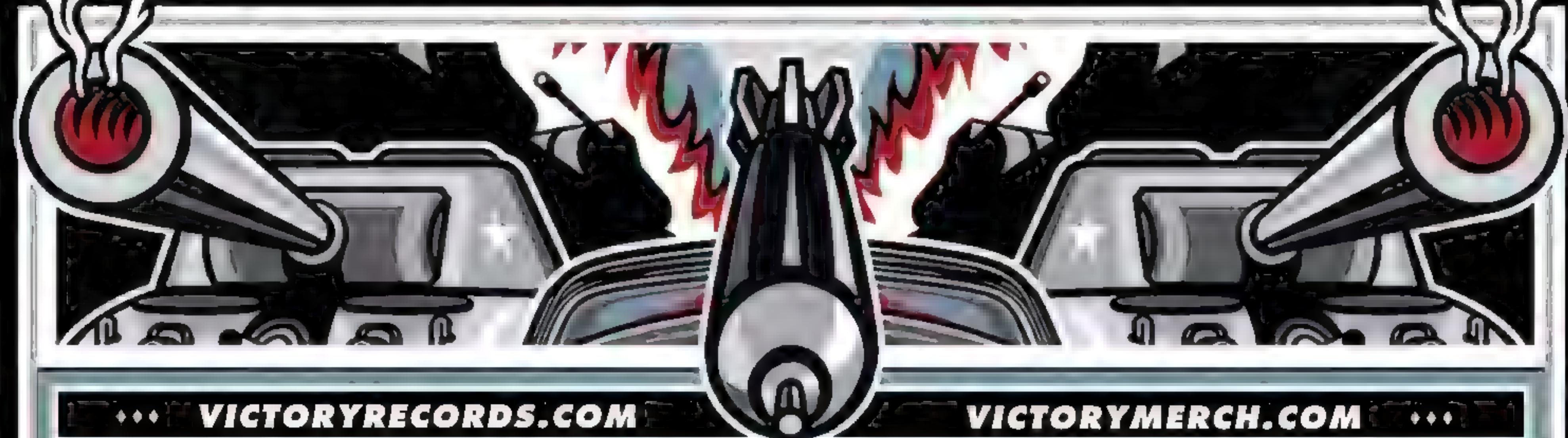
out there... The girls will come, and you'll find that girl that blows all those other prissy bitches away!

SEND YOUR QUESTIONS FOR VINNIE OR LZZY TO:

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shoot opened an actual gateway to Hell: 666/667 Percentage of the Revolver staff who are totally cool with that: 100





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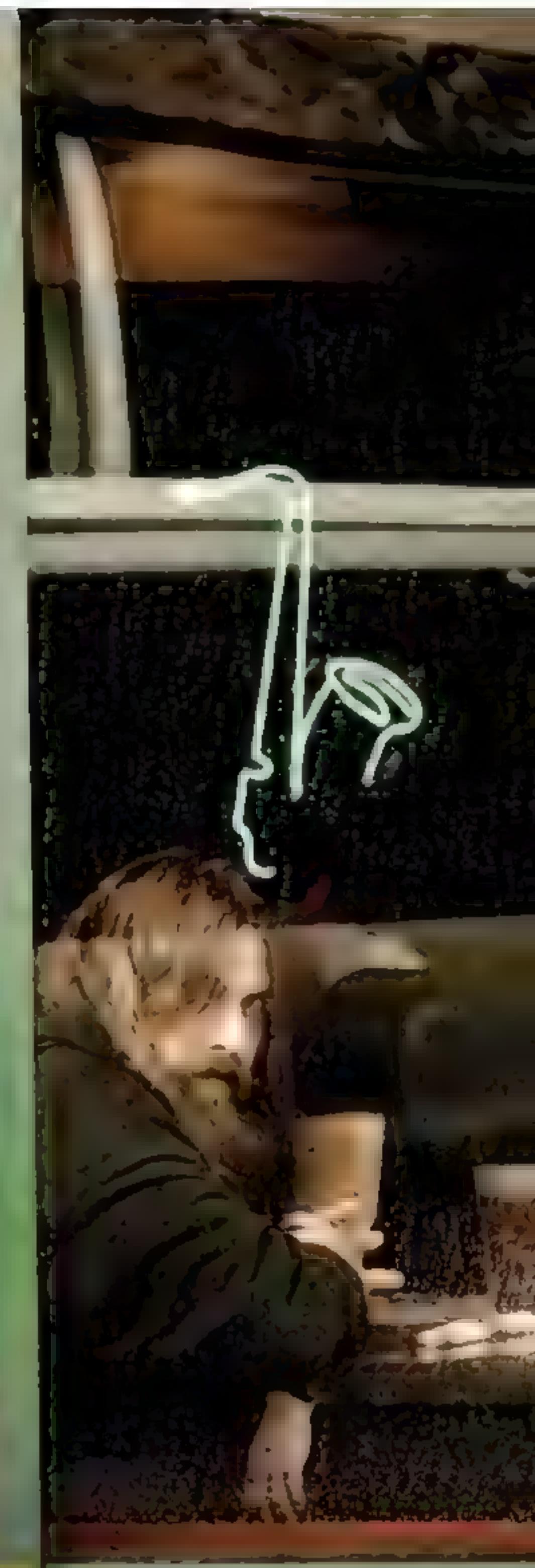
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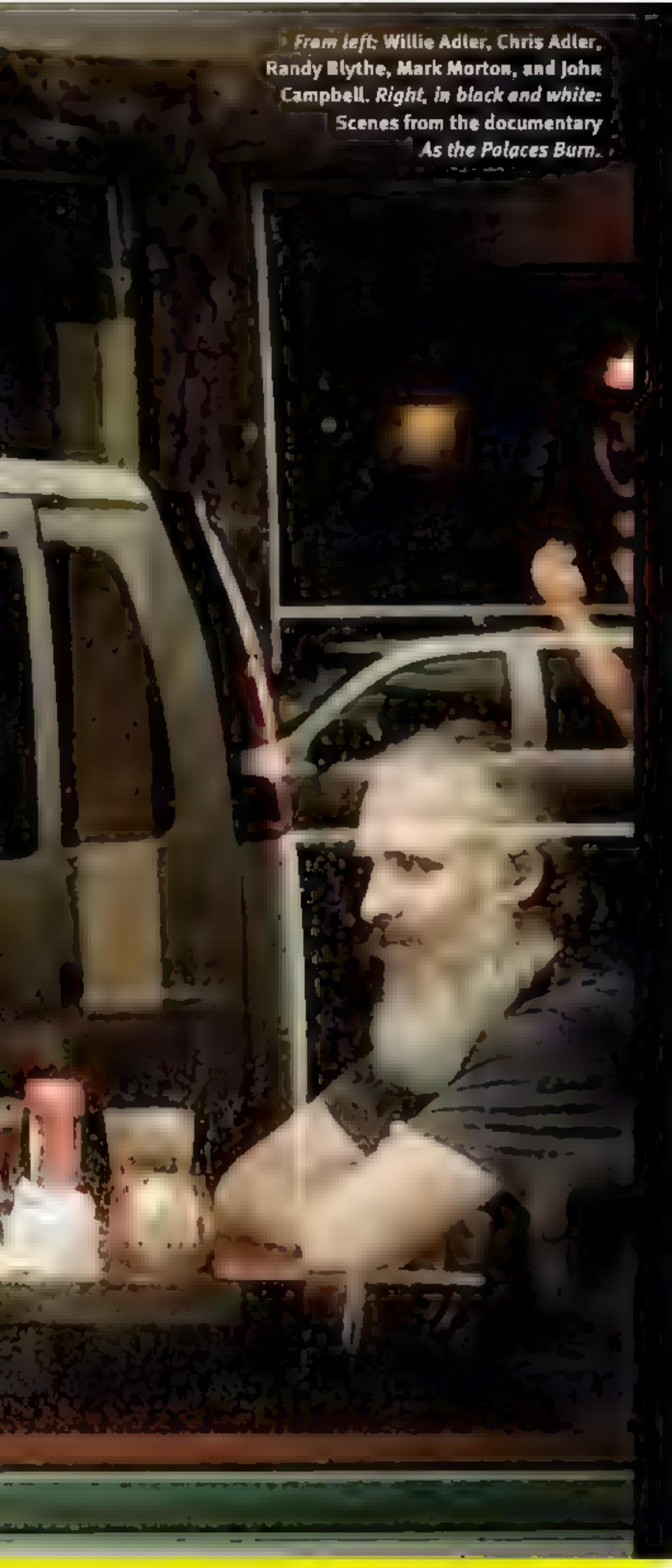
THE 2012 TOUR WAS A YEAR OF TRAGEDY. BAND MEMBERS HAD TO WATCH AS THEIR FRIEND DANIEL NOZEK DIED. THEN, LEAD SINGER RANDY BLYTHE WAS ARRESTED FOR MURDER.

IN THE SPRING OF 2012, when Lamb of God hit the road to support *Resolution*, filmmakers Don Argott and Demian Fenton went along for the ride. Best known in the metal world for *Last Days Here*, their 2011 documentary on Pentagram singer Bobby Liebling, Argott and Fenton had been hired by Lamb of God's management to make a film based around the band's fans and their connection to the Virginia metal group's music.

But when lead singer Randy Blythe was arrested in the Czech Republic for his alleged involvement in the death of Daniel Nozek, a 19-year-old Lamb of God fan who'd died of brain trauma after attending the group's May 2010 show in Prague, the band members' lives were unexpectedly changed forever—as was Argott and Fenton's film.

Currently slated for a February 2014 release, Argott and Fenton's new documentary, *As the Palaces Burn*, follows Blythe and his bandmates—guitarists Mark Morton and Willie Adler, bassist John Campbell, and drummer Chris Adler—through the ordeal of Blythe's five-week incarceration, his subsequent return to Prague to stand trial, and his eventual acquittal. While the film still retains elements of its original concept, the tragedy of Nozek's death and the uncertainty surrounding the band's fate results in a much more compelling and intimate portrait of Lamb of God than any of the participants would have initially expected—or probably preferred.

In this exclusive interview, *Revolver* talks with director Don Argott and Lamb of God bassist John Campbell about the new film.



From left: Willie Adler, Chris Adler, Randy Blythe, Mark Morton, and John Campbell. Right, in black and white: Scenes from the documentary *As the Palaces Burn...*



JOHN CAMPBELL Don and Demian were following us around on tour, and catching up with the fans that were coming to see us in these crazy places that we got to play. There's a cab driver down in Colombia who jams Lamb of God all the time in his cab—most of his friends are dead now because of all the violence down there. He's still in the film, as is this chick who sings in a metal band in India. The emphasis was *absolutely* not going to be on us, and that was something we were really stoked on. [Laughs] But in the midst of going to all these crazy places, things got *really* crazy.

ARGOTT Was there any resistance from the band about having the film include everything that was going on around Randy's arrest?

ARGOTT There was definitely resistance early on, and understandably so. I remember having a long conversation with Mark about what was going on, and he was like, "Listen, man, this film is the farthest thing from our minds. I've got a friend who's sitting over there in a Czech prison, and this could be the end of my career." I totally understood that—but if we

put out a Lamb of God film and didn't even try to approach this story, people would be like, "Wait, you did a documentary about Lamb of God, and you didn't talk about the biggest thing that's happened in the band's history?" Mark totally understood what I wanted as a professional filmmaker, and I understood from their standpoint that it was a really sensitive time.

CAMPBELL Don and Demian were very cool about not coming down and putting cameras in our face until we were ready, though things were still a little crazy when they stepped back in. I just saw the movie, and that part where I break down for a second during an interview... I told them at the time, "If that shit is in the movie, and it's not something that has to be there, then I'm going to be really pissed off." But now that I've seen it, I think it had to be in there.

ARGOTT There's a scene in the film of you and Willie in your practice space, scrounging around for auction items to raise money for Randy's bail and legal fees. You guys look completely dazed.

What was the initial concept behind *As the Palaces Burn?*

DON ARGOTT Lamb of God's manager has had this idea forever, about how music unites people in different parts of the world despite the difficult times that we live in. Lamb of God had already done a concert video [2005's *Killadelphia*] and a behind-the-scenes tour video [2008's *Walk with Me in Hell*]. He wanted this one to be more like a real documentary film—and he wanted it to be less about the band and more about their fans around the world.



CAMPBELL Yeah, for sure. There was a lot of limbo that we were floating around in at that point. Even when we'd take action and do something, we'd still have to wait and see what was going to happen—like, we made bail on Randy twice, and he *still* wasn't released. That first 38 or 39 days before they let him out were absolute hell—not knowing what the future held and feeling powerless to do anything about it. And on top of that, also dealing with the fact that one of your fans died at one of your shows, and you're being blamed for it. It was a very difficult situation.

Q **Daniel Nozek** essentially winds up being the third fan to be profiled in the film, though we only learn about him after his death.

CAMPBELL Yeah. I think the common thread is established when we've got Randy saying, "I'm just like you," and then there are all these fans who are, in a lot of ways, just like us. Daniel was a fan of music, and a fan of going to shows—just like we are.

ARGOTT There are so many prophetic moments in the film... The first scene in the film was from our first day of shooting in Richmond, Randy's saying, "I get to do all these things, and I'm really fortunate, but I feel like they're

gonna find out." It was so innocuous at the time—he was basically just saying, "I'm living the dream here, and I'm afraid that somebody's going to say that the Emperor's got no clothes." And then, when we're in India, he's talking about how crazy the fans get, and how concerned he is for them. He's marveling at how the music gets them riled up, but he knows that bad things can happen. This isn't stuff that we filmed after the fact—this is all stuff that occurred before his arrest. That it all leads into Prague is just eerie.

Q **John, did you give any thought to what you might do if Randy was convicted and the band had to call it quits?**

CAMPBELL Yeah, absolutely. As I've gotten a little bit older, I've given a lot of thought to what else I could do for a living. Not that it makes for glamorous rock-and-roll magazine copy, but I've recently been working on opening up a powder-coating shop—not that I really think I'm going to make a ton of money doing it, but that's just what I found myself doing for shits and giggles with a friend of mine with our free time. We're slowly trying to build something up from the dirt. It has the potential to be something amazing, but in the meantime I've got a place to store my tools

and my motorcycles, and if we can just pay the bills, I'm happy with the break-even on that. But what would happen with the band over? Honestly, I can't say.

Q **There's a scene early on where Chris talks about how the members of Lamb of God aren't actually very close as friends. Do you think the ordeal that Randy and the rest of you went through changed the dynamic within the band? Did it ultimately bring you closer together?**

CAMPBELL If nothing else, we had to deal with the psychological shock of the fact that it might be over. That psychological shock probably helped us in gaining a better perspective of what is important and what is not, and I think that's definitely changed the dynamic of everyone in the band. Having almost lost the ability to do this, I think we all value what we're able to do as Lamb of God even more. It's really become apparent to me that the band is way bigger than us—there are so many people out there who have a relationship with the band that is independent of us as individuals. And we really need to respect that relationship, and do our best to maintain the integrity of what our band is, once everything is said and done. **DAN EPSTEIN**

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PROFILES

THE BRUTAL TRUTH



From left: Aaron Pauley, Alan Ashby, Austin Carlile, Valentino Arteaga, and Phil Manansala

OF MICE & MEN

NO GUTS. LOW-KEY. AND THIS ISN'T THE END. IT'S JUST A FIGHT TO GET BACK ON THE WHEEL.

EARLIER THIS YEAR, when speaking about Of Mice & Men's third album, *Restoring Force*, singer and bandleader Austin Carlile described it as having a "nu-metal" vibe. Which, needless to say, gave some people pause. "I've even gotten a little bit of shit about it from my managers, like, 'Why did you say that? What do you mean?'" the 26-year-old Carlile admits. "But you know, there's 'nu' and there's 'new.' I just meant that it's something people haven't heard from us before."

Indeed, *Restoring Force* represents a new—if not exactly a "nu"—Of Mice & Men. The record still boasts plenty of their characteristic raging, breakdown-infused metalcore in tracks like "Public Service Announcement," "Bones Exposed," and "You Make Me Sick," but there are also ballads ("Space Enough to Grow," "Another You"), chugging groove metal ("Feels Like Forever"), and even straight-up hooky, melodic hard rock ("If I Could Find a Way"). Without a doubt, the album is the band's most stylistically diverse offering. But make no mistake—it is also 100 percent Of Mice & Men.

"It is different and it is a step away, but it's still us," Carlile says. "Because whatever music we choose to make, that's what Of Mice & Men sounds like."

Q In addition to the nu-metal comment, you've also previously described *Restoring Force* as a "fusion between Meshuggah and Nickelback."

I was just trying to show an example of how extreme the album is. There's a couple songs on it that are very angry and I'm yelling and I'm obviously pissed off. And those songs are just as heavy as anything out there. And then there are other songs on the album that have no screaming, where it sounds more like a rock/pop thing. The last song on the album ["Space Enough to Grow"], I listen to that sometimes before I go to sleep.

Q This is your first record with new clean vocalist and bassist Aaron Pauley. How is he working out?

He's great. Aaron never ceased to amaze me during the sessions. In the studio, I sat down with him and I said, "Look, we're the vocalists, and I want you to know that you're taking full reins on this with me. Don't ever think you're stepping on toes. Don't ever think you don't have a good idea. You're the man." Aaron really got that and he really stepped up. He's an amazing writer and an amazing guy and I love everything he did on the record. I'm very happy he's on our team.

Q While on tour earlier this year, you were arrested in Ohio for felonious assault. Everything OK with that now?

Yeah. I'm on inactive probation, which just means "Don't get arrested again." And I don't plan to! But what happened was a guy was

getting up on his girl, and I stepped in, saying, "Hey, you don't touch a woman like that." And then, with him being drunk, things happened. But he got his.

Q A few months before that, you had to cut short a show in Georgia after having some issues with your hearing. What happened?

No one ever really brings that up in interviews and I've always wondered why. I'm actually deaf in my left ear. I have something that's wrong with me... Well, it's not wrong with me, I'm just "special." I have Marfan syndrome, which is a connective tissue disorder. All my connective tissues tear easily, and my bones break easily. I had heart surgery two years ago because of it—they had to cut me open and fix my aortic valve. I've had arthritis, too. But what happened with my hearing was, when I was younger, I ruptured my eardrum a few times while water skiing. I had to have a couple surgeries, and after the last one, I got really sick and threw up and ruptured it again. I never got it fixed the last time because it's just the most painful recovery. And sometimes it gives me struggle, but I've just learned to cope with it.

Q Do these health issues ever make you wonder how much longer you can continue doing this?

Well, we make a joke in the band that we're glad we're doing different kinds of music now, because I can't headbang that long anymore. [Laughs] But no, it doesn't. I'm here and I'm doing OK and I'm alive. I can't ask for anything more. **RICHARD BERNSTEIN**



TECH N9NE

THE HIP-HOP STAR IMPROVES HIS METAL HEALTH WITH SOME HARDCORE THERAPY

THE UNDISPUTED KINGPIN OF KANSAS CITY HIP-HOP FOR 15 YEARS, Tech N9ne has released 13 studio albums, co-founded the label Strange Music, and collaborated with Lil Wayne, Busta Rhymes, T-Pain, and CeeLo Green. Tech N9ne has also consistently demonstrated his love for rock, inviting System of a Down vocalist Serj Tankian and Deftones singer Chino Moreno and guitarist Stephen Carpenter to track with him, and teaming with Five Finger Death Punch for their cover of LL Cool J's "Mama Said Knock You Out." For his latest EP, *Therapy*, Tech N9ne has ramped up the rock further than ever, recruiting metal producer extraordinaire Ross Robinson (Korn, Sepultura, Slipknot) and working with tracks largely played by Limp Bizkit guitarist Wes Borland and ex-Glassjaw drummer Sammy Siegler. The resulting cuts vary in intensity from the haunting, soulful "When Demons Come" to the fiery, funky "Hiccup."

Why record a whole rock-based EP?

TECH N9NE My core fans have been asking for a rock project for years, and we had this band we were going to do called K.A.B.O.S.H., which was going to stand for "Killing America's Beliefs on Society's Hoods," like they couldn't believe hood motherfuckers could rock out like this. But it kind of fell apart. Then last year when I was in L.A., a friend introduced me to Ross. And it was like, Oh yeah, here we go!

Were you a fan of Ross' work?

Oh yeah, man—Slipknot, Korn, Sepultura—so when we finally met, we totally connected. He's got his own vibe. He asked me questions like, "Oh, what's Kansas City smell like? What's it taste like?" The way he talked to me felt like therapy. So when the opportunity came up to do an EP with Ross, I was like, "Hell yeah, can we call it *Therapy*?"

Ross has a knack for reaching into people's psyches and pulling out their baggage. Did he do that with you?

There was so much baggage, man. I was just coming off my highest charting album, *Something Else*, which created all this stress, and Ross brought all that frustration out of me. He got me to "conjure the ghosts," as he put it. I didn't know I could yell and scream like that.

Did you click musically from the start?

It was uncomfortable at first. I didn't think it was going to work after the first day. I had just wrote this song called "Stop the Sailor," and Ross is trying to make me record in the same room with Wes, Sammy, and my producer Seven on Moog. Ross was saying, "Just belt it out while the guys play!" It was meant to be a sad song, not a mad song, and he's wanting me to yell. I was like, Oh man, this is gonna be a nightmare.

How did Wes Borland first get involved in the recording?

It was really funny. Wes had moved into Ross' house for a week, so he just came downstairs and said, "What are you guys working on?" And we started playing with him. It was so natural.

What was it like to work with Wes?

He's so Zen, man. So relaxed and like a kid, like me. He always has a smirk, but in his head, he's always thinking.

Is there more *Therapy* to come?

The original goal was to have Ross help out on the next LP, but we did this seven-song EP instead as an appetizer for the fans to see if they'd like this. If they do, then I'll start to assemble K.A.B.O.S.H. and give them a full LP. But if they don't like it, then I won't do it and this'll be it for my therapy. **JON WIEDERHORN**

"A GENUINE GUITAR GOD..." — GUITAR WORLD

A high-contrast, black and white portrait of Marty Friedman. He is shown from the chest up, wearing a dark, ornate vest over a light-colored shirt. His hair is dark and messy. The background is dark and textured, possibly a brick wall. The lighting is dramatic, highlighting his face and the details of his vest.

MARTY FRIEDMAN

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TWELVE FOOT NINJA



From left: Rohan Hayes, Shane "Russ" Russell, Kin Etik, Damon McKinnon, and Steve "Stevie" MacKay

COMING UP THIS MONTH: **REVOLVER** METAL ART

WHY YOU SHOULD CARE The Mr. Bunglesque musical potpourri on the Australian band's debut, *Silent Machine*, is like New England weather: If you don't like it, wait a minute. Any given song on the album will contain elements of technical metal, Latin breakdowns, or Middle Eastern flourishes. Vocalist Kin Etik credits guitarist Steve MacKay with the band's "iPod" approach to songwriting. "He said it's like listening to 20 seconds of a song and then skipping to the next one," Etik explains.

TWELVE-YEAR-OLD NINJA Although Etik studied Wing Chun Kung Fu when he was young, he claims to be more into martial-arts movies than martial arts. Even so, when he was 12 or 13, the future Ninja member relied on a trick he learned in a martial-arts mag to fend off a bully. "I'd seen this technique where if someone attempts to speed-tackle you, you sort of clasp their head in a headlock and just roll back," he says.

"This kid just rushed at me one day, so I did that and sort of fell back and he slammed his head on the grass. It was an awful sight," Etik laughs. "I didn't get bullied physically after that."

FAN FACTORY During the summer of 2013, Etik achieved one of his dreams while the band was opening for Fear Factory in Australia. "Throughout the tour, Burton kind of kept to himself after shows," Etik says of Fear Factory's frontman, Burton C. Bell. "Eventually, I told him how much of an influence he was on me as a teenager, and he said, 'What's your favorite Fear Factory song? Do you want to do it with us?'" Etik picked the first one he'd heard, "Martyr," off Fear Factory's debut, *Soul of a New Machine*, and they sang it in Perth. "It was incredibly surreal," he says. "When it was done, we just hugged. One of the guys said, 'You're the best vocalist we've had onstage with us.'" **KORY GROW**

I EXIST

From *Darkness* to *Light*, the band's evolution



From left: Aaron Osborne, Josh Nixon, Sam Provost, Simon Murphy, Jake Willoughby, and Alex Young

WHY YOU SHOULD CARE A sometimes-seven-piece hardcore/doom hybrid band featuring four guitarists could be a recipe for disaster, yet on their third album, *From Darkness*, Canberra, Australia's I Exist create a bracing blend of heavy styles. "Having a lot of guys in the band gives us more creative ideas to work with, though we only ever tour with three guitarists," says one of those axmen, Aaron Osborne. "For this album, we thought we'd take the best of the hardcorey parts we wrote on the first record, *I: A Turn for the Worse*, and the more bluesy doom stuff we did on *II: The Broken Passage*, and mix them together."

SHOE SHINE When playing a show in Tasmania, I Exist heard about a bizarre party ritual called "a shoey." "We thought the guy who told us about it was joking," says Osborne. "So our singer Jake [Willoughby] said, 'Before we play our next song, we'd like to see if anyone does a shoey.' Immediately, six people stormed the stage and whipped

off their shoes. They poured whole pints of beer into their shoes and drank them in front of us. It was like psycho heaven—people ruining their footwear to prove they liked drinking alcohol."

EYEHATE SECURITY When I Exist opened a hometown show for Osborne's favorite band, EyeHateGod, the guitarist was so nervous he started drinking as soon as he got offstage. Several songs into EyeHateGod's set, Osborne had a beer in each hand and, at one point, he threw his arm up in the air, not realizing the cup he was holding was still full. "The beer went all over a security guard," Osborne says. "He punched me in the face as hard as he could. I struggled to convince him I was in a band so he couldn't kick me out. But then I went to get more beer and when I came back, he saw me and punched me again so hard I could barely see. I stumbled to a balcony and vomited over the edge, and that was the end of the night for me." **JON WIEDERHORN**



WHORES

WHY YOU SHOULD CARE The trio's second release, *Clean*, is a six-song burst of grooving noise rock that's both crushing and concise. "There is something to be said for brevity," says Whores vocalist-guitarist Christian Lembach. "So hit it and quit it." While the group's sound owes some debt to the band's hometown, stoner/sludge hotbed Atlanta, Georgia,

it also harkens to the angular heaviness of groups like the Melvins and Jesus Lizard—though Lembach is confident that Whores put their own spin on things. "The Jeff-Beck-hair-cut garage-rock shit, that's retarded," he says. "They are leaving it exactly where they found it. I mean, we have elements from bands from the '90s, but we're not just copying Helmet."

A WHORE BY ANY OTHER NAME... The *Revolver* staff doesn't recommend Googling "Whores" without including the word "band" along with it—and the moniker elicits mixed reactions as well as mixed Internet search results. "I wanted to use it as a name just because it's provocative but it's not profane," Lembach explains. "Most people don't immediately assume it's some sort of misogynist thing, but unfortunately, some people do, and unfortunately, those people come to our shows. They think it means like, 'Haha, yeah, Whores,' like, wink, wink. It's a gross situation to be in because that's not where we're coming from at all. So the name is kind of a burden at times, but I think it's appropriate for the sound of our band and where we're coming from, philosophically—we're pissed off."

GET STUPID Lembach says it's getting more difficult to play Whores' hometown because, for whatever reason, shows there are becoming increasingly violent. "We get our equipment knocked over and it just gets hard to play," he reports. "I mean, it's great that people are getting into it, but I've kicked a dude in the chest twice. I fired off the warning shots like, 'Stop knocking my shit over! It's getting stupid.' And it just keeps happening, happening, and happening." **SAMMI CHICHESTER**

From left: Justin
Bryce Lucien, And



SEEKER

DEATHCORE UPSTARTS TURN PURPLE FOR THEIR PASSION

WHY YOU SHOULD CARE The Dallas, Texas, deathcore group has toured with like-minded extremists such as Whitechapel and Impending Doom, and the experience plays out on their debut album, *Unloved*, which sees Seeker cranking out a litany of technically challenging metal screeds. But for vocalist Bryce Lucien, most of the inspiration for the full-length came from a personal place. "I was dealing with family issues and feeling like life was meaningless when I wrote the album," he says. "Being the heaviest band in the world does not matter to me. We want to be super brutal, the most brutally honest band."

VOCALLY GUITARDED Until recently, Lucien has always primarily been a guitarist. But when the band's vocalist quit last October, he stepped up to the mic. That's when he realized just how difficult it was to sing over typically jagged riffs like the ones he wrote for standout *Unloved* song "Dominance." "I

feel like a dickhead for ever being so hard on vocalists," he admits with a laugh. "Now I know. Because I did write the music, I understood the guitar parts and how things could fit together, but overall doing the vocals still sucked. It was crazy."

PURPLE PAIN Making *Unloved* was a difficult process for Lucien, not just because he had to write and record the vocal lines but also because he'd sacrificed so much to be in Seeker. "Before we got our record deal, we thought we'd have to break up because it was so financially infeasible," he says. "I sold my clothes. I've sold shoes, my kitchen appliances, my old guitar gear, my old computer, *everything* just to try to pay bills." Things were so bad that at one point, he was living on a diet that consisted only of instant noodles. "I was once surviving on ramen for so long that my fingernails turned purple," he says. "But things are fine now. We're doing OK." **KORY GROW**

QUICK FIXES



OBLITERATION

BLACK DEATH HORIZON

SO ND LIKE Grimy, grisly blackened death metal, like Nihilist torturing *The Red in the Sky Is Ours*-era At the Gates.

FUN FACT All the band members used to skate and discovered heavy music through skateboard videos—though only guitarist Arild Myren Torp rides regularly now.

THIS HAS BEEN QUICK FIX NO. 304
ONE MORE BAND YOU SHOULD KNOW ABOUT



GLASS CLOUD

PERFECT WAR FOREVER

SO ND LIKE A heavier Meshuggah exploring the far reaches of the chaosphere.

FUN FACT The band's new mini-album features the group's first-ever recorded material that incorporates a nine-string guitar, played by ex-The Tony Danza Tapdance Extravaganza axman Josh Travis.

THIS HAS BEEN QUICK FIX NO. 305
ONE MORE BAND YOU SHOULD KNOW ABOUT



ENABLER

FLIES

SO ND LIKE Today Is the Day and Trap Them jamming out crusty metallic hardcore, plus a Sepultura cover.

FUN FACT Fall Out Boy drummer Andy Hurley was formerly a member of Enabler and played on their 2012 album, *All Hail the Void*.

THIS HAS BEEN QUICK FIX NO. 306
ONE MORE BAND YOU SHOULD KNOW ABOUT

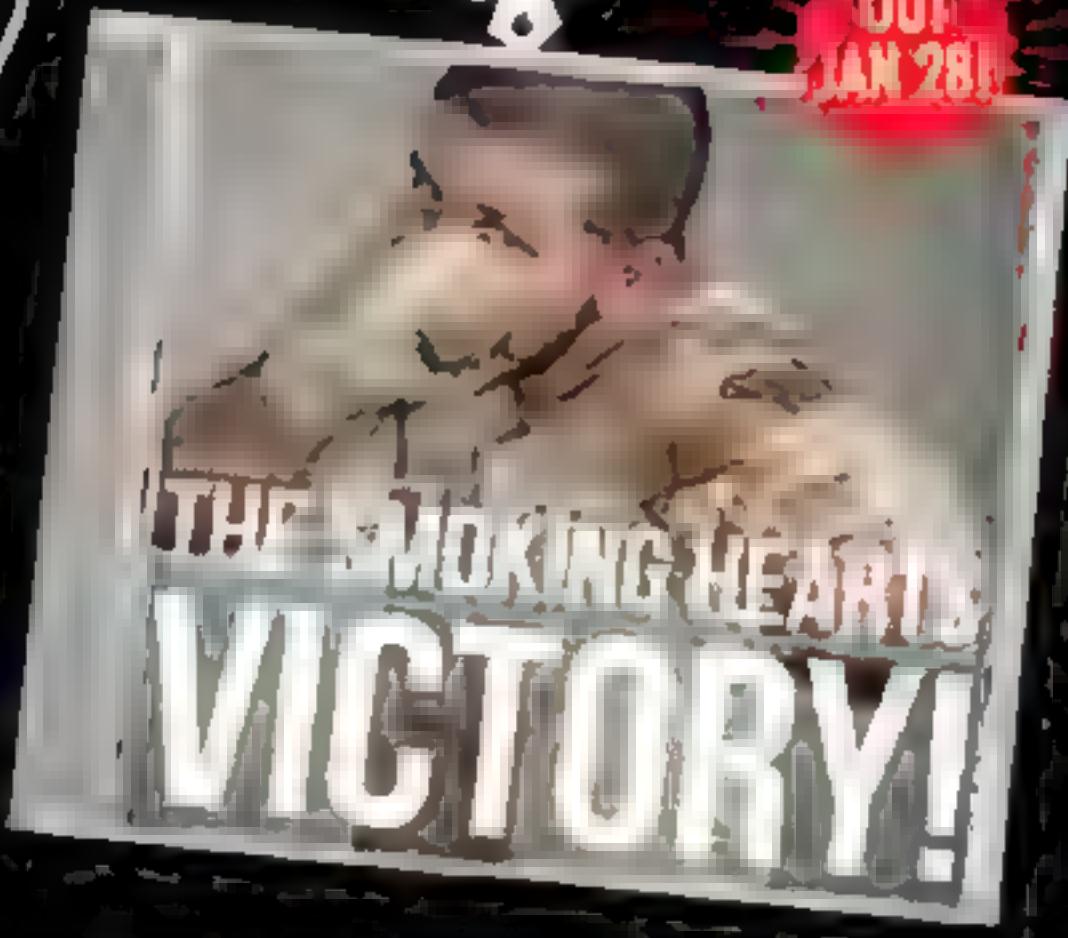
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ROAD WARRIOR

HARD-ROCKING BANDS SHOW US WHAT IT TAKES TO LIVE LIFE ON TOUR

HEAVEN'S BASEMENT

BY WILL NAVIDSON // PHOTOS BY MATT McGINLEY

"I LOVE IT," Heaven's Basement guitarist Sid Glover says of touring the U.S., something the axman and his British hard-rock band did this fall opening for The Pretty Reckless. "I think it's amazing how diverse the states are—going from Louisiana to Seattle, they're two completely different places and both got their own distinct personalities and have amazing characters and there is a lot of culture going on. I've had nothing but a good time."

Glover and his bandmates—vocalist Aaron Buchanan, bassist Rob Ellershaw, and drummer Chris Rivers—know

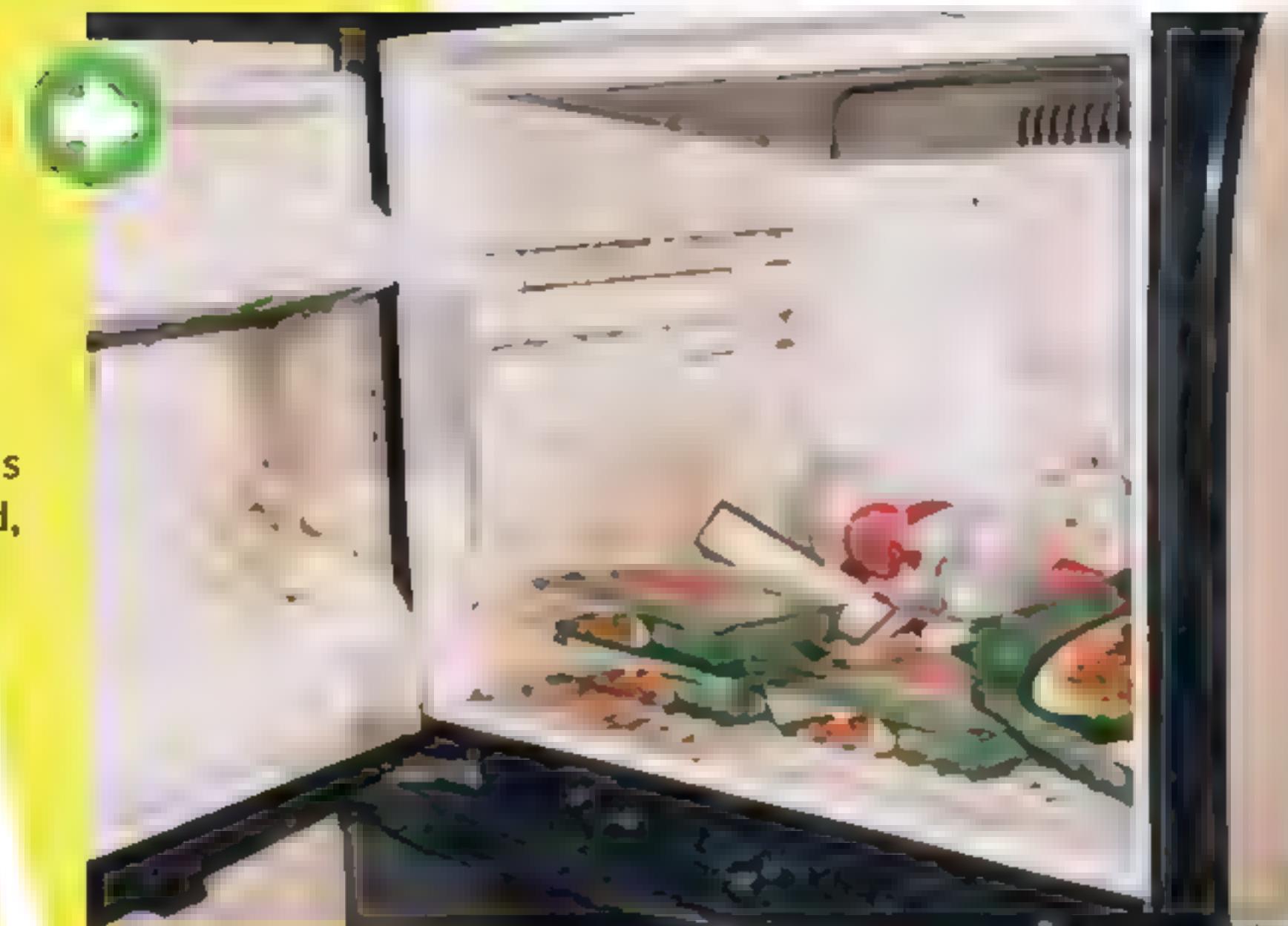
how to have a good time. The quartet, which has barely left the road since the 2012 release of their debut full-length, *Filthy Empire*, party hard and party often, and they leave a path of debauchery and destruction in their wake—and in their living quarters.

"You'll be amazed by how much of a mess you can make in a night," Glover says. "Like, it'll be spotless and the next day you'll get back on the bus and be like, 'Holy shit!'"

Here, the guitarist gives us a tour of the mess Heaven's Basement make.

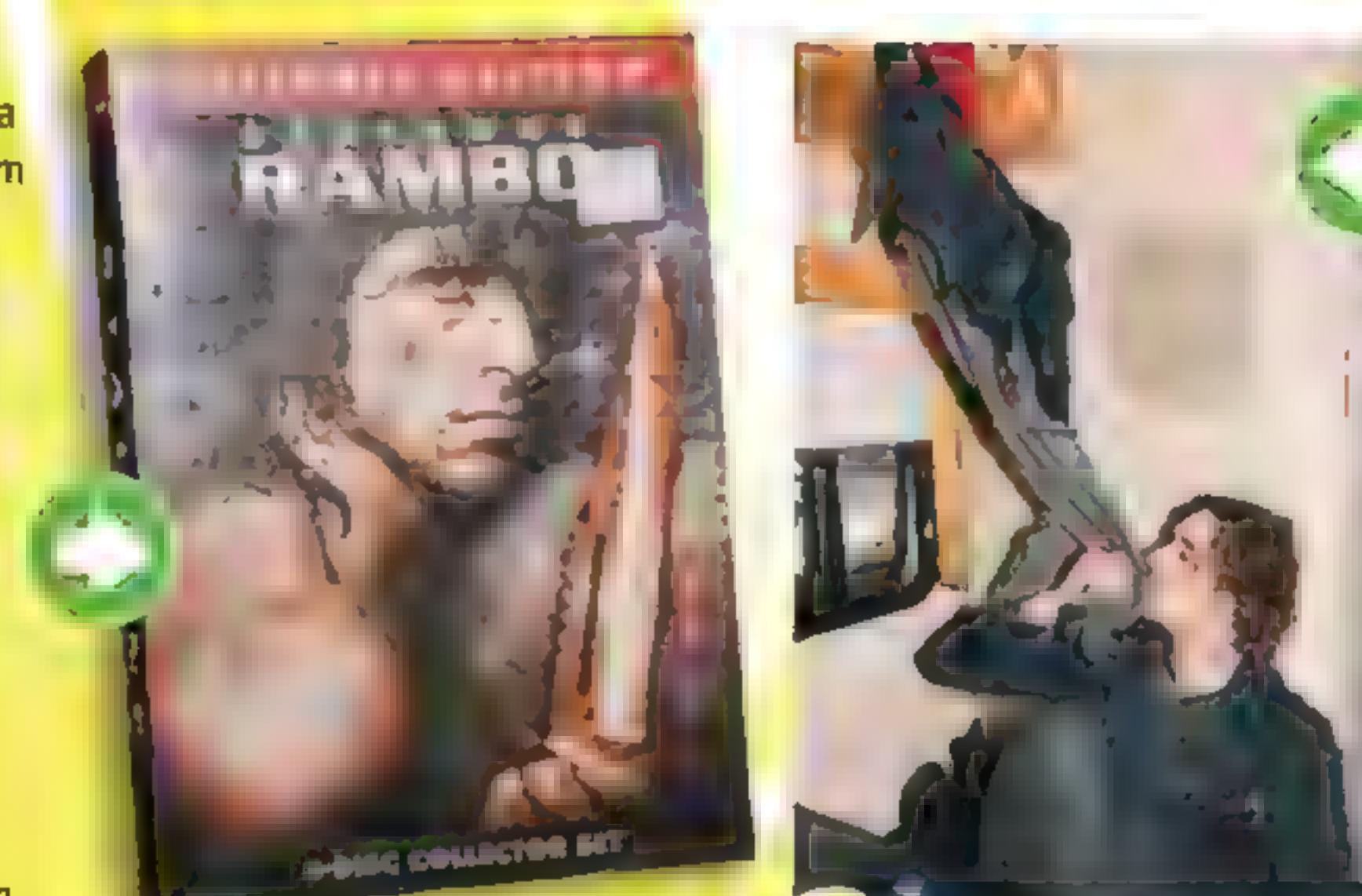
BURY ME IN COKE

"Our fridge is not usually as bad as it looks here—there was something vulgar in there then. Dave, our sound guy, put a bunch of Coca-Cola cans in the freezer, like, 'Oh, let's chill them and just drink it,' and of course, everyone's hammered and the cans exploded, like, full-on exploded and just went everywhere. But the plus side was all the ice tasted like Coca-Cola so we had Coca-Cola-flavored ice cubes."



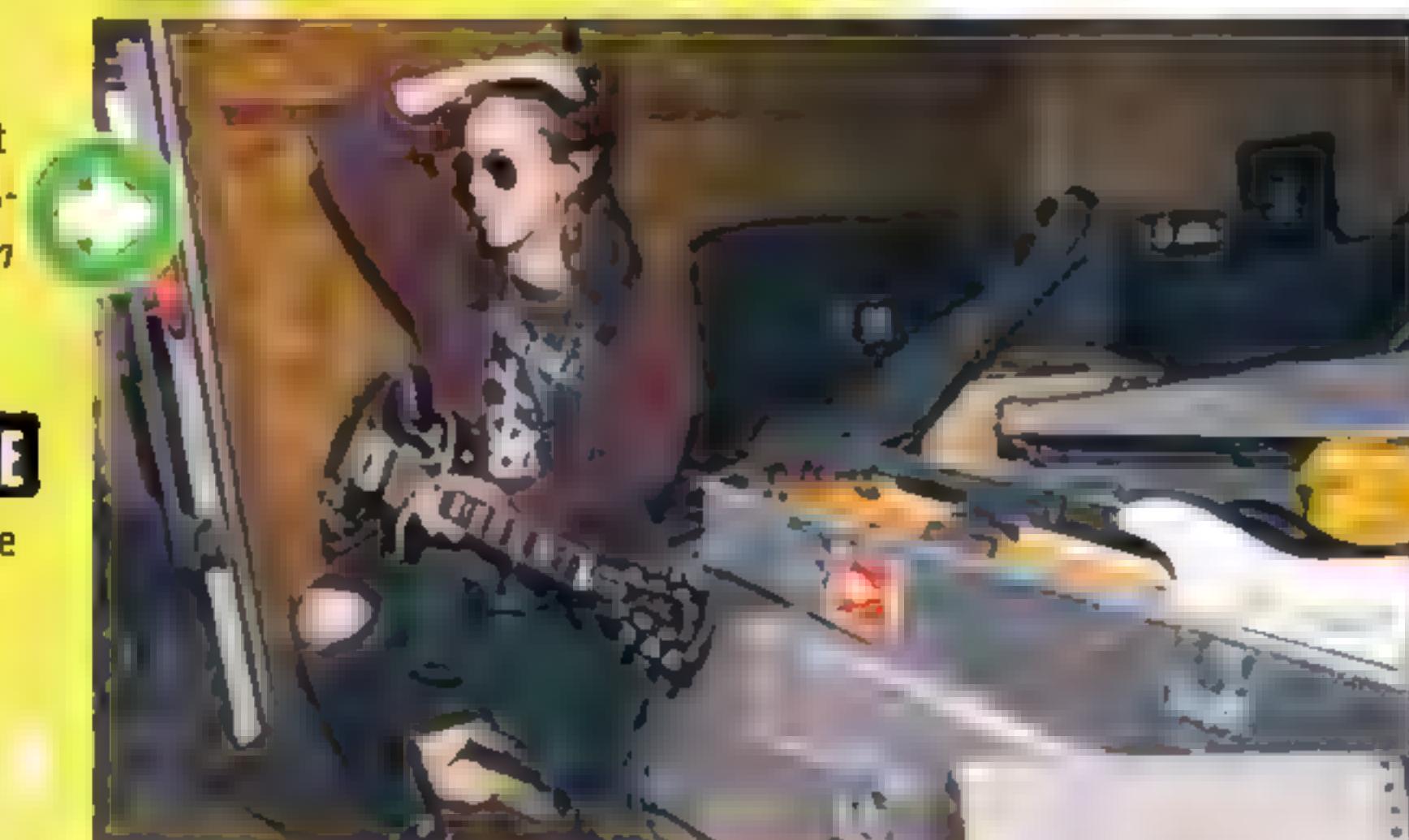
5 MINUTES STALLONE

"Our tour manager bought *Rambo* for particularly long drives. Rob's a big cheesy-action-movie fan, so I'm going to pin that one all on Rob, but yeah, that was a gift. We were in the van once in Europe, and for a present, I bought Rob every *Die-hard* ever made and we watched them all in sequential order. That was a fucking brutal day!"



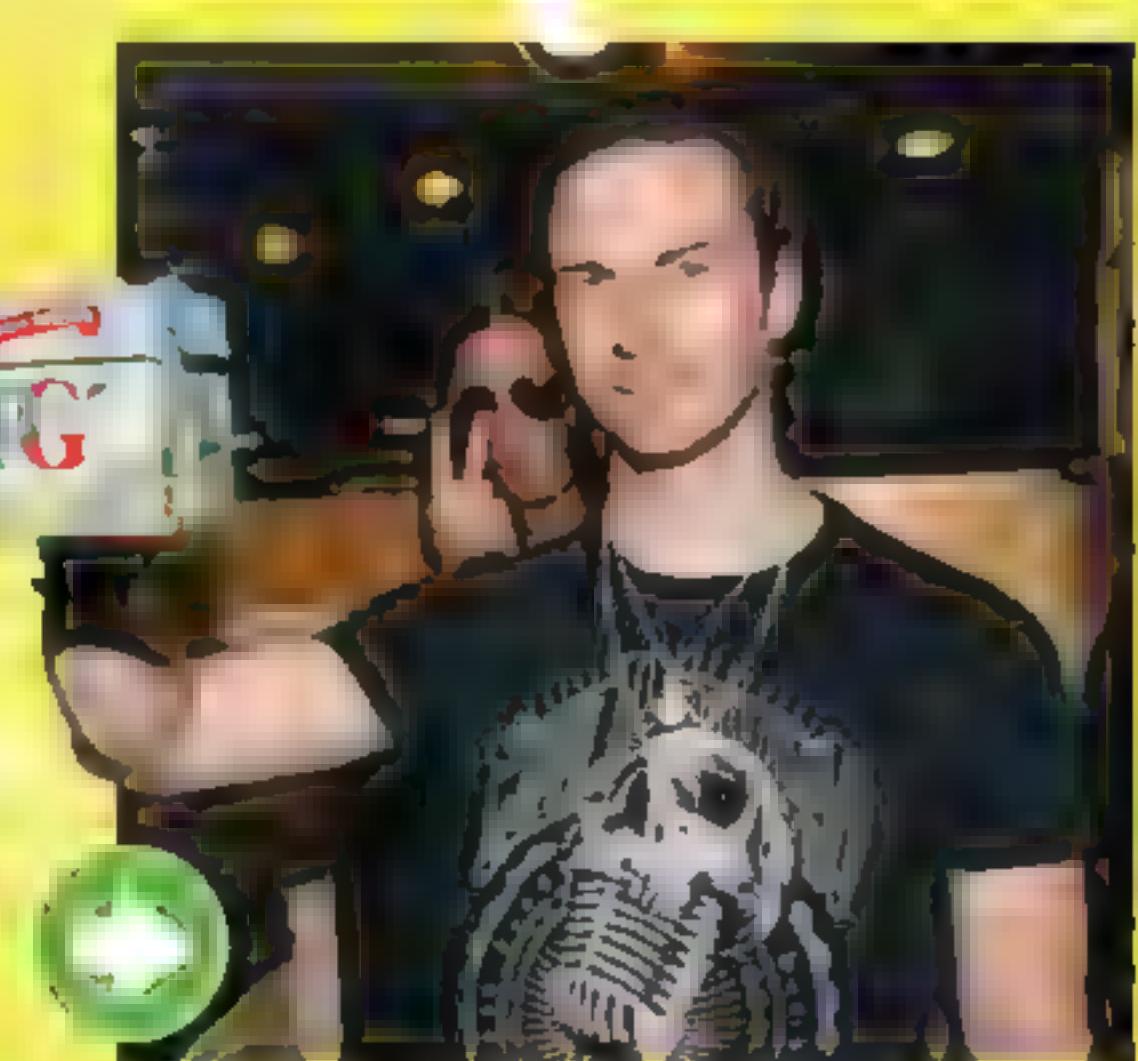
TRAILER PARK

"It's a trailer. Not a whole lot of interest in a trailer. I'll normally take out four electric guitars and an acoustic on tour, but the acoustic isn't for live. It's for writing songs or doing acoustic sets. We're not at that stage where we have an acoustic on the stage. We're still Zeppelin 1, II—we're not on to III yet."



THE SHAPE OF BUNKS TO COME

"I can kind of sleep anywhere—give me a park bench and a guitar and I'll be happy. But in my area, I just tend to have my guitar and a bit of paper for scribbling song ideas down. And my phone. I use that to record song ideas and stuff."



TO THE TEA

"That is our bass player and drummer—they're from the north of England and they're crazy about tea. Along with the crew guys, they brought out all this tea from England so they can survive on the road in America. I've seen them get into full-blown fights over cups of tea. It's like crack addicts, sneaking off to have a secret cup."

DRINK, DRANK, DRUNK

"We normally get a crate of beers and a bottle of vodka per show and then we'll get extra drinks along the way. We go through a crate of beers and a bottle of vodka a day, I'd say."

HUNGRY FOR STINK

"It's good to check how good your clothes are to go, you know what I mean? It's not like in a normal situation where you'd wear clothes and then change the next day—that doesn't happen, especially not with us anyway. [Laughs] I tend to wear clothes until they literally fall off. I went through two pairs of jeans on this tour because they stay on me. I often wake up still fully clothed, so I wear and play and they get tattered and ripped up onstage, and that is when I'll change—when there's so many holes, they become obscene. Chris is a recycler so he'll go around his clothes until there's a stop, so I think he's just checking for freshness."

SHOWER METAL

"We don't really make a whole lot of use out of the shower so we'll just put everything in there that's damageable because when you get going, if everyone's up all night drinking and doing their thing, having fun while we're driving, it can get pretty rocky so things tend to get crashed around. I've literally woken up and thought we were in some kind of earthquake or something, just shit flying everywhere."

BEWARE, THE BLOB!

"These are Chris' caricatures of our crew guys, basically so we could make fun of Dave, our sound guy. They're just a bullying tool. [Laughs] All Chris did was draw this shapeless, gelatinous, kind of blob with a stupid vacant expression on his face, and everyone would instantly recognize that as our sound guy. Comedy before friendship—that is the rule of the road for us!"

The image is a dark, high-contrast graphic. In the center, a figure is depicted from the back, wearing a cap and a jacket with a circular emblem on the back. The figure is holding a guitar. Above the figure, a circular logo contains a stylized 'A' and the words 'EXCELV' and 'EXCELV.COM'. Below the figure, the word 'GUITAR' is written in a large, blocky font. At the bottom, the words 'HARD ROCK' and 'METAL' are stacked together in a large, bold, yellow font. The background is filled with a textured, fiery pattern of reds and oranges, suggesting flames or a sunset.

"I PUT A SPELL ON YOU"

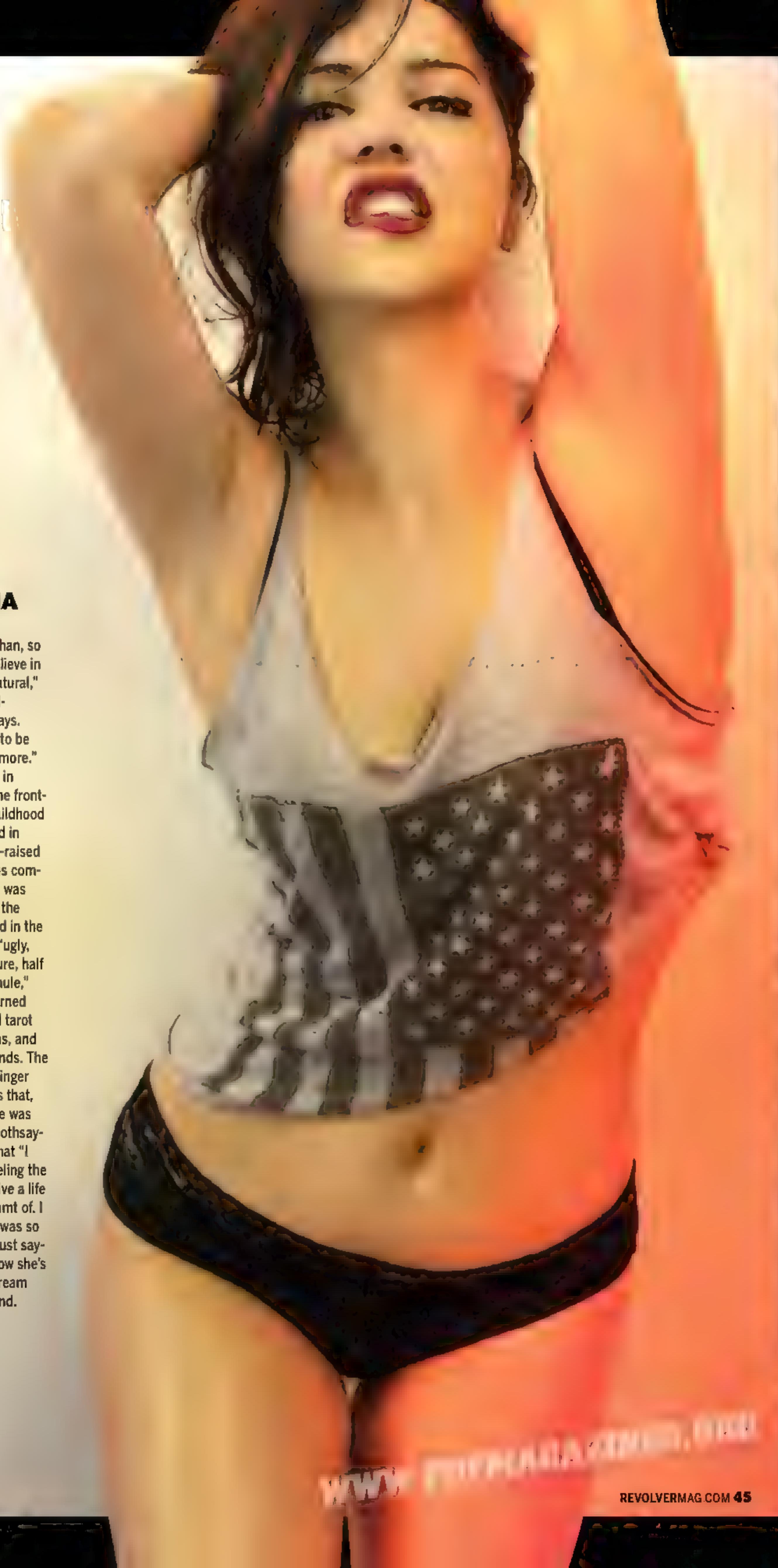
goes the 1956 song by blues-man and proto-shock rocker Screamin' Jay Hawkins, who would often emerge onstage from a flaming coffin and enact voodoo rites. The tune is just one example of how rock and roll, even before it had a name, has been tied to the occult and supernatural, witchcraft and Satanism. And if rock and roll is "the Devil's music," then metal is its most devil-horned sect.

Here, in the spirit of rock's mystical roots, we present 25 of heavy music's most captivating sirens and hell raisers—women who do, indeed, put a spell on us.

25

ULIANA CILVER

"I'm an orphan, so I have to believe in the supernatural," Cilver vocalist Uliana says. "There has to be something more." Growing up in Romania, the front-woman's childhood was steeped in mysticism—raised in a religious community, she was taught that the Devil existed in the form of an "ugly, hairy creature, half man, half mule," and she learned how to read tarot cards, palms, and coffee grounds. The hard-rock singer also reports that, as a kid, she was told by a soothsaying gypsy that "I will be traveling the world and live a life I never dreamt of. I thought he was so drunk and just saying shit." Now she's living the dream with her band.



4623

**JULIE
EDWARDS &
LINDSEY
TROY**

DEAP VALLY
When asked if she believes in the Devil, Deap Vally drummer Edwards answers

the form of Little Debbie's oatmeal cookies.

has likely had many close encounters of the sugary kind with the Dark Lord: she and her bandmate singer-guitarist Troy have also run into plenty of ghosts while on the road supporting the duo's 2013 blues-rock breakneck tour.

25. JULIE EDWARDS & LINDSEY TROY
DEAP VALLY
"I've had a few close calls with the Devil. I once had a 'haunted bathroom' in the U.K. 'It was just pitch black and weird in there,' she says. 'And there was this weird ball of fire flying through the air!'"



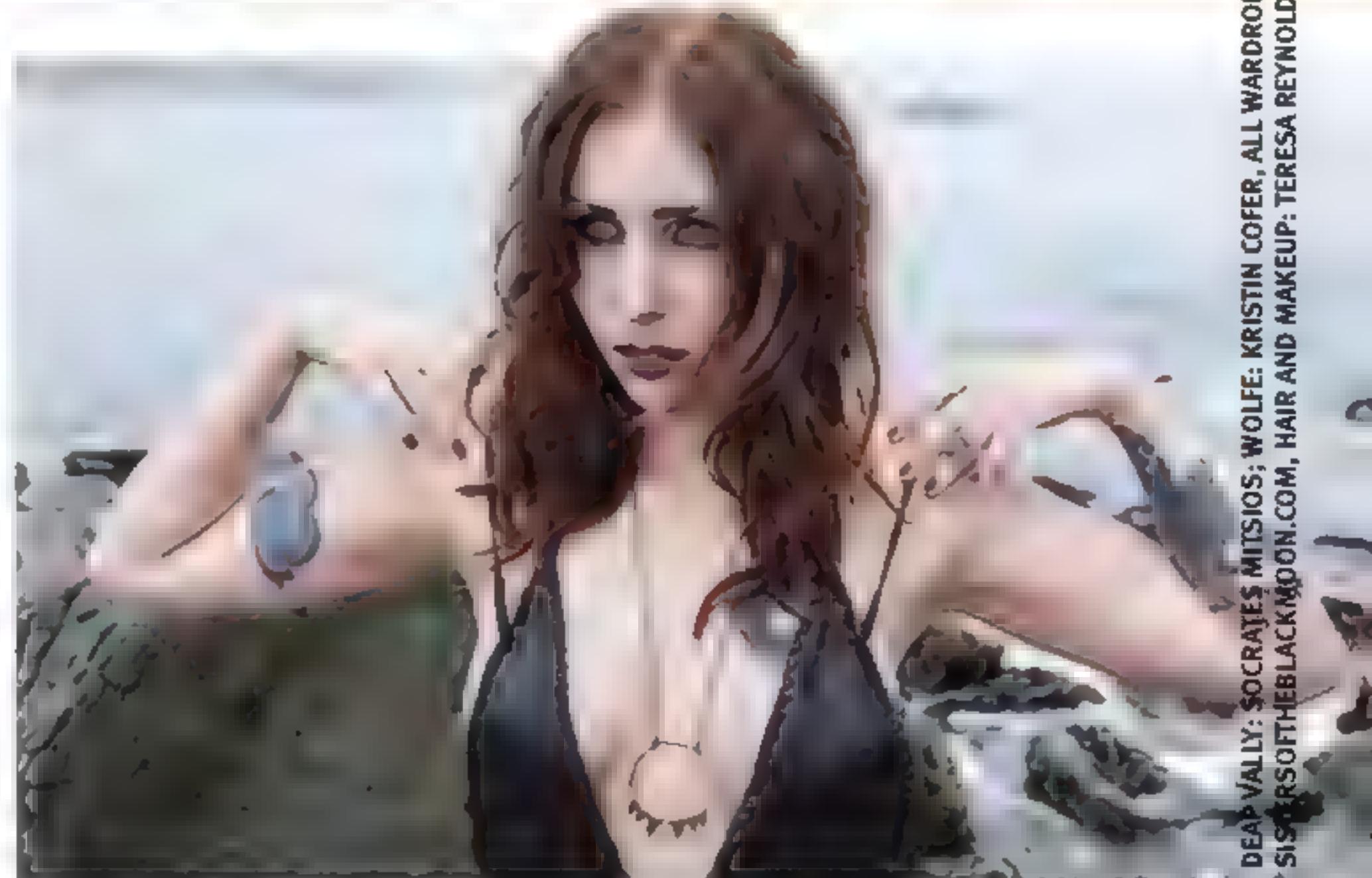
**22 CHELSEA
WOLFE**

CHLESEA WOLFE

Is Beauty—is neither hard rock or metal, this singer-songwriter has won many headbangers as fans, and she has both toured with metal bands and covered their songs. "I love a good metal scream," she says when asked of her heavy influences, "like in Slayer's 'Angel of Death' and Gorgoroth's 'Of Ice and Movement.'"

Perhaps it's not so surprising then that the Devil plays a part in her music. "The Devil and demons are something I explore sometimes in a distorted way," she explains. "Most often I approach them as characters, or something that comes to you in dreams. You know when you've stayed up for a couple days straight and your emotions are running high and your vision starts to get blurred and you can't think straight? That's when you start to see demons."

While her music—a gothy mélange of alt folk and dark trip hop, as heard on 2013's *Pain*

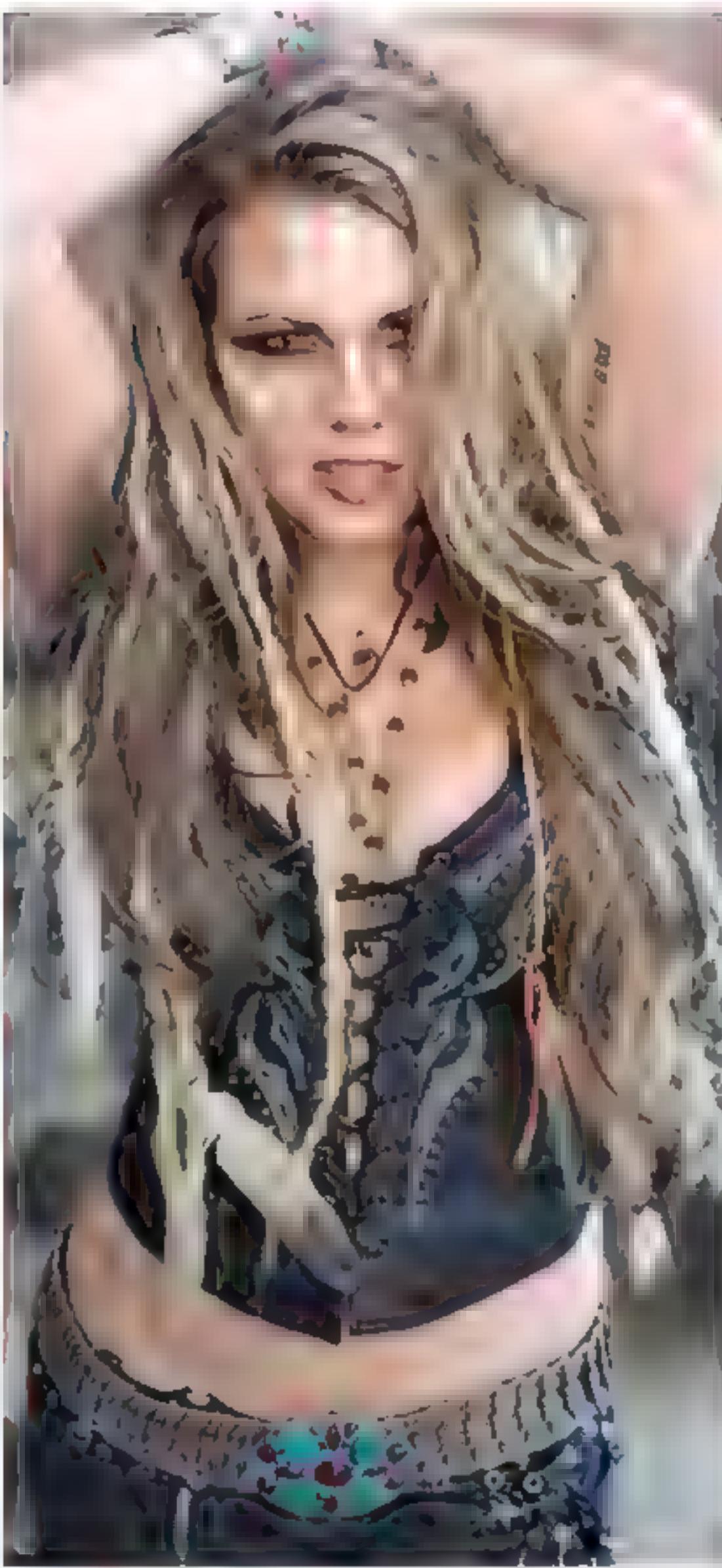


DEAP VALLY: SOKRATES MITSIOS; WOLFE: KRISTIN COFER; ALL WARDROBE FROM STARS OF THE BLACK MOON.COM; HAIR AND MAKEUP: TERESA REYNOLDS

21 RACHEL ASPE

Metalheads around the world fell in love with this French death-growler in 2012 when she appeared on her homeland's version of America's Got Talent, roaring along to Sybreed's "Emma-O," and the video went viral

That life-changing experience has been matched by other dramatic events in Aspe's 25 years, some of the supernatural variety. "Even though there are things we can't necessarily see or touch, it doesn't negate the fact they are present," says the singer, who joined metalcore outfit ETHS in 2013. "Several times I've been saved from death at the last moment! Some serious diseases in my family were even miraculously cured. Sometimes life has a curious way to resolve its own problems."



20 KOBRA PAIGE

KOBRA AND THE LOTUS

This operatically trained vocalist already has a Demon in her corner—KISS' Gene Simmons, who signed her heavy-metal band to his label for its 2012 self-titled album—so naturally, she believes in a higher power. She just doesn't like to call it "supernatural."

"Whether it be apparitions, poltergeist, angels, demons, etc. they are there because of an existent energy that is, in fact, only 'natural,'" explains the singer, who claims to have encountered ghosts and says she sometimes pulls runes to read her fortune. "I'm a nerd and stand by the law of conservation of energy. All of these so-called 'supernatural' things must exist because energy can't be created or destroyed. When something/someone dies, that energy/vibration doesn't leave—it just shifts where it goes."



LOU

LOUNA

Louna are one of the biggest rock bands in their homeland, Russia, and the most commercially successful group to come out of the country's modern protest movement—which also birthed Pussy Riot. In the fall, Louna completed their first-ever U.S. tour, supporting their English-language album, *Behind a Mask*—but it was not all easy fun. During the second week of the trek, the band's van was broken into and passports, computers, MP3 players, cash, and merch were stolen. Through it all, vocalist Lou never thought to blame anything but human forces. "The only thing supernatural I believe in is me," she states. "I put my faith in my own abilities and potential. Gods, devils, demons, angels; and all that are fairy tales that I can only laugh at."

The 25 HOTTEST CHICKS in HARD ROCK & METAL

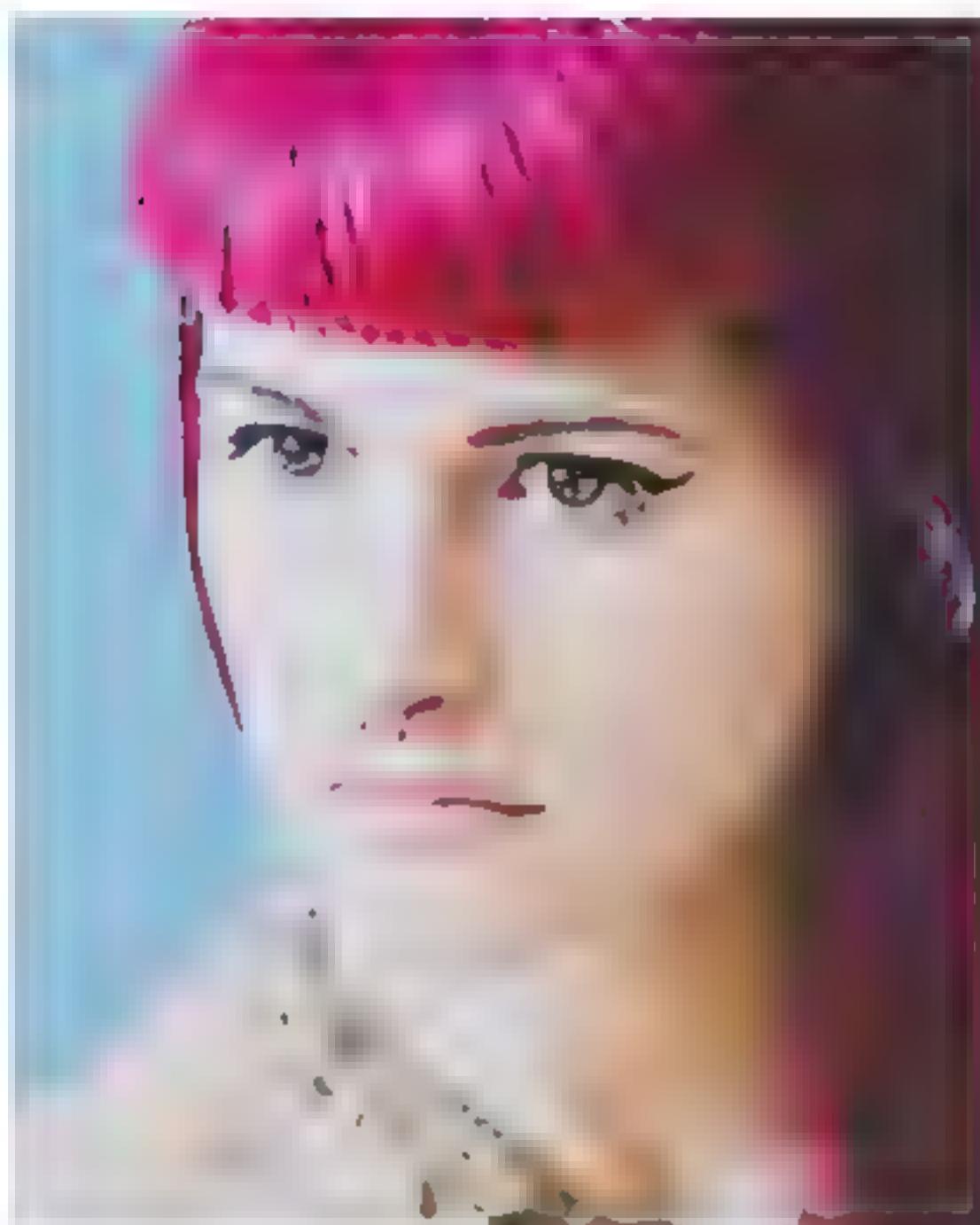
18 COURTNEY LaPLANTE

IWRESTLEDABEARONCE

spazz-metal stalwarts Iwrestledabearonce, Late for Nothing, last year—approaches the question of the supernatural with a mix of skepticism and desire to believe. She's never seen a ghost but trusts people who say they have. She's never partaken in any occult rituals, but she concedes that she "probably has, like, eight curses cast on me—that would explain a lot."

As for whether Heaven exists, she hopes it does but adds, "If there is a God, I think he would let anyone in. If not, all the people I like would go to Hell," she explains, "so it would be more fun there than hanging out in Heaven with Pat Robertson and Sarah Palin. That would be the real Hell."

Vocalist LaPlante—who released her first album with



17 NITA STRAUSS

JAMESON

When this fret-burner isn't working with her metalcore group Jameson or shredding with all-girl cover band The Iron Maidens, she likes reading about quantum mechanics and Noetic science. No, really. And she says that while she doesn't believe in the paranormal in the "spooky sense," "there's some amazing proof in these experiments that seems supernatural to me."

But has the guitarist ever seen a ghost? Sort of! "The night I saw the band Ghost B.C., I woke up in the middle of the night and I seriously thought I saw their singer standing at the foot of my bed!" she recalls. "But that's the closest I've come."



16 ALANA POTOCNIK

WINDS OF PLAGUE

"I could write a book about ghost experiences," claims the Winds of Plague keyboardist, who grew up in an old Victorian house that, she says, was plagued with otherworldly activity. But it was after trying her hand on a Ouija board and summoning some "not so nice" spirits that Potocnik had her most terrifying supernatural encounters. "My roommate and I once woke up to three scratch marks dropping down her bedroom door, along with scratches in sets of threes on her body," recalls Potocnik, whose band recently released its fourth album, Resistance. "After entering the hell of a time I had with the Ouija board, I refuse to go to anything like a psychic or use any forms of magick."



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02.22	SANTA ANA, CA	THE OBSERVATORY
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The 25 HOTTEST CHICKS HARD ROCK & METAL



SHARON DEN ADEL WITHIN TEMPTATION

"There must be more between Heaven and Hell"—that's a Dutch expression and that's what I believe," says Within Temptation's Sharon Den Adel. "I'm not afraid of death. I'm not afraid of God. I'm not afraid of hell. I'm not afraid of anything."

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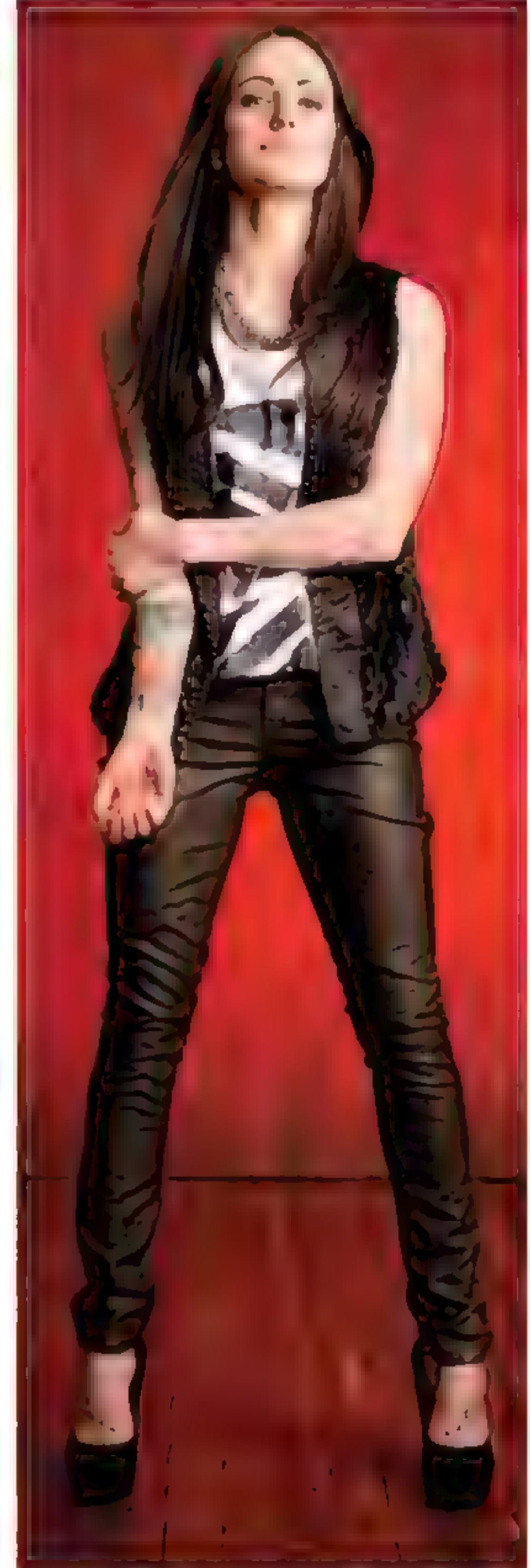
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13 SARAH ANTHONY THE LETTER BLACK

As the vocalist of Christian alt-rock band The Letter Black—who recently released a new album,

Rebuild—Anthony believes in both God and the Devil as described in the Bible. "I can personally attest to the change in my life that has been made that I would never have been able to do on my own," she says of her faith in a higher power.

As for her belief in a lower power, she reports that she witnessed a friend's demonic possession. "For years, doctors and counselors said he was schizophrenic and had a multiple-personality disorder," she recalls. "They gave him every medicine in the book, which caused permanent shaking in his hands, and nothing helped. We suggested the possibility of demon possession and we prayed with him and the demon left him. He has been perfectly fine since that night. Doctors cannot explain it, and even the shaking of his hands is gone."

14 ELIZE RYD AMARANTHE

When this Swedish vocalist and her melodic metal band Amaranthe recorded their 2011 self-titled debut, the group lived in a "ghost house," according to Ryd. "We couldn't sleep—strange things happened all the time," recalls the singer, whose band released its follow-up, *The Nexus*, last year. "Afterwards, I found out that the house was used to shelter very sick people. Over 100 people had died there. I believe that it's the energy from a dead person we call a 'ghost.'"

Ryd has an even better explanation for the Devil when asked if she believes in a demonic incarnation of evil. "Not at all," she responds to the question with a laugh. "The Devil is a myth created by some lunatic."

12

**EMMA
ANZAI**

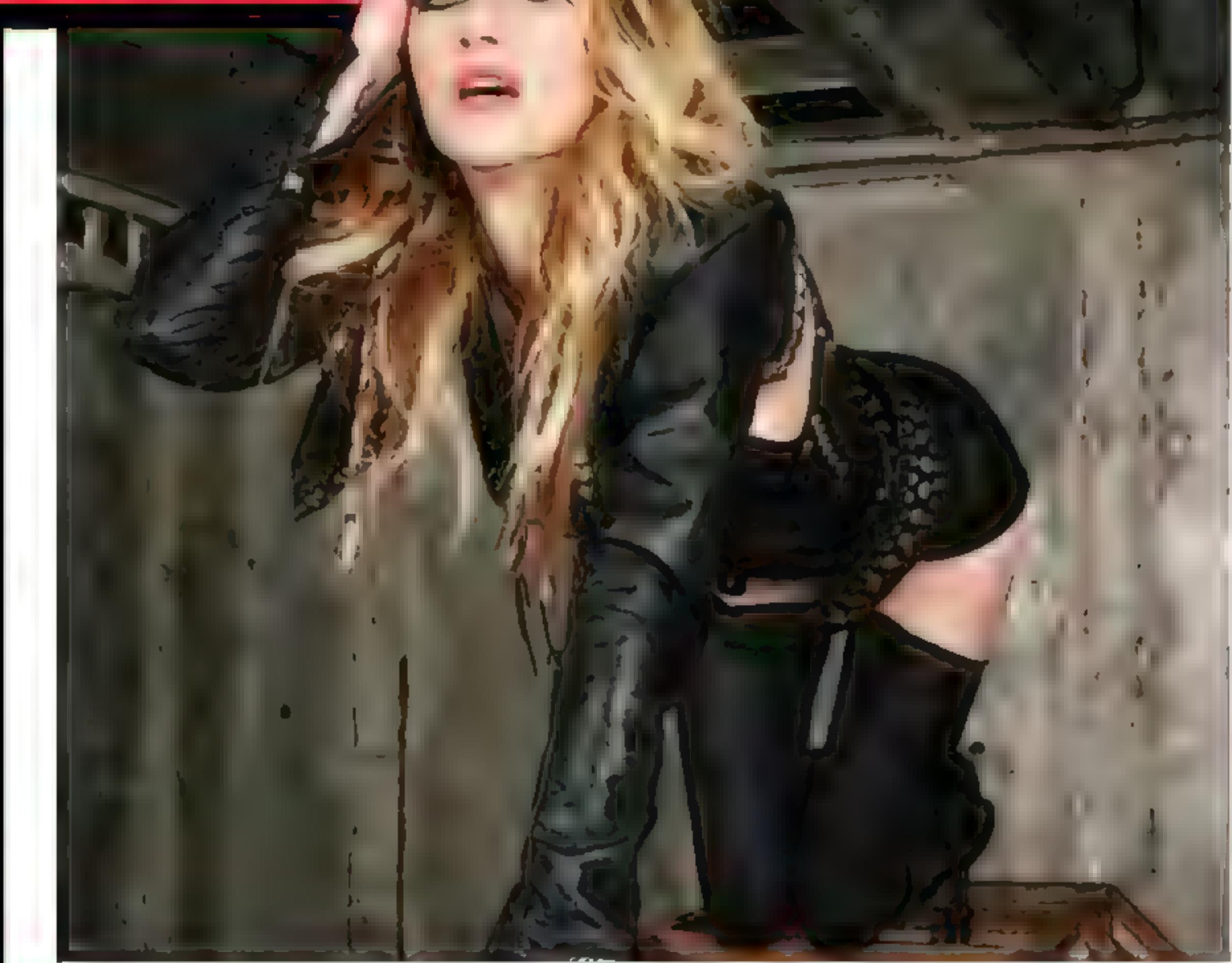
SICK PUPPIES

"I believe in the supernatural, but that doesn't mean I'm not scared to death," says the Japanese-Australian bassist, who adds that she has never seen a ghost—and that she doesn't plan to. "I believe our soul moves on once when we pass, and I also believe in entities that, for whatever reason, don't move on and haunt. Unfinished business can be a crippling thing."

"At the moment Anzai and her alt-rock band are taking care of their own business, touring in support of 2013's *Connect*. As for what's to come, she's not so sure—but someone else might be. "I've had experiences with fortune-telling and tea-leaf reading," she says. "And yes, the fortune-teller foretold some spot-on, weird stuff that did eventually come to fruition!"

**HELL TAKES
THE FORM
OF COMING
BACK TO
EARTH OVER
AND OVER
AGAIN TO
LEARN THE
SAME LES-
SONS UNTIL
YOU FINALLY
LEARN."**

The 25 HOTTEST CHICKS IN HARD ROCK & METAL



11 JILL JANUS
HUNTRESS

"I am a witch—I am surrounded by magick!" the Huntress frontwoman proclaims when asked if she has had any supernatural experiences. Raised as a Pagan, Janus says that witchcraft has a ways guided her. Tarot cards actually inspired her band's breakthrough song and video, "Eight of Swords." And Janus claims to have encountered not only ghosts but also extraterrestrials while writing epic metal numbers like those on Huntress' 2013 album, *Starbound Beast*.

"I had to learn to control my frequency as a child—ghosts are the moths to my flame," the singer explains. "When I fall into a trance to write lyrics, the messages I receive aren't always from the departed. There are forces far beyond the realm of Planet Earth that feed my brain."

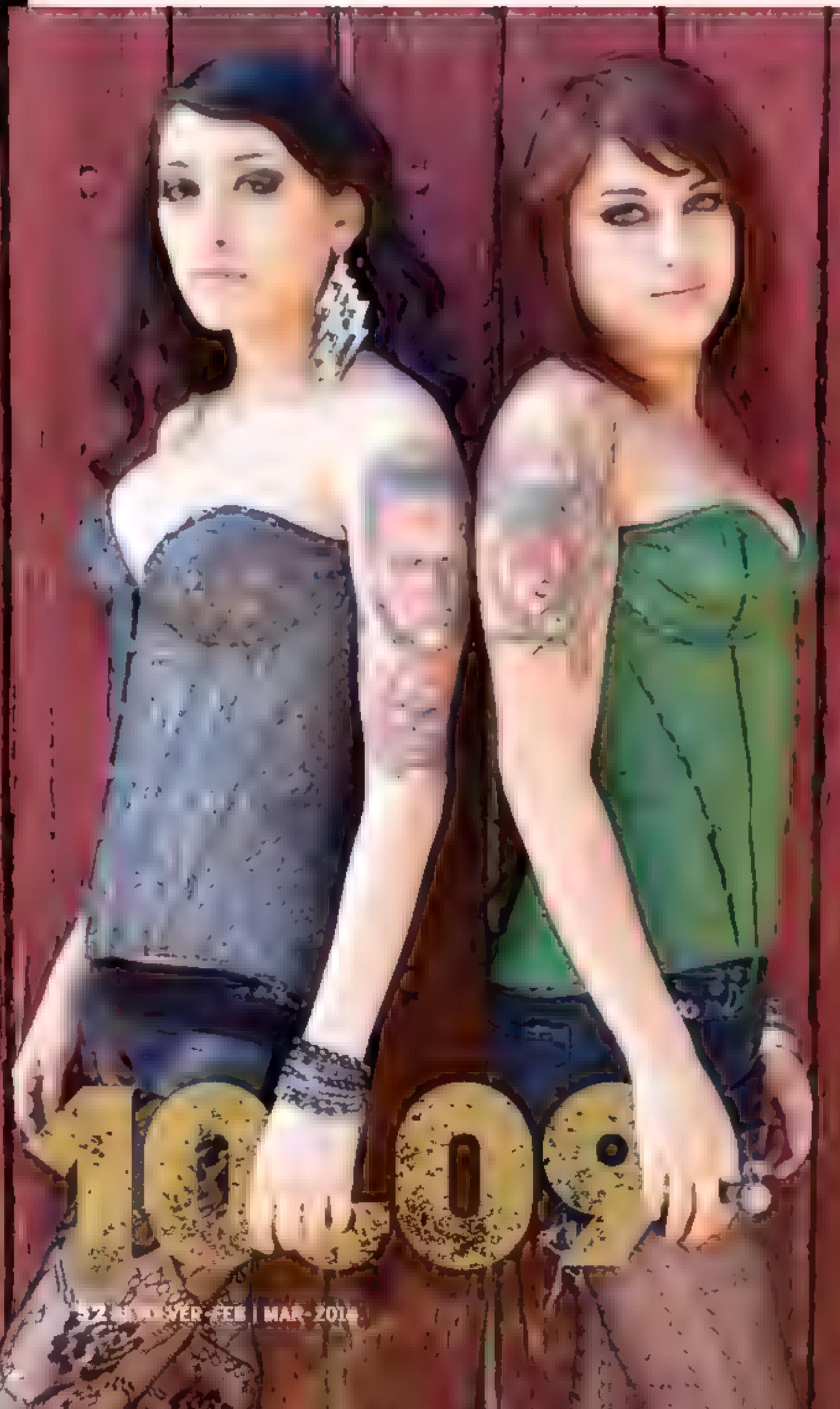


08 DORIS
YEH
CHTHONIC

While the bassist of Taiwanese extreme-metal outfit Chtionic says she doesn't believe in paranormal

activity—"I believe there are still things in this universe that human beings don't understand, but not the 'supernatural' things that people cite," Yeh explains—she admits that she has had what many would consider an unearthly experience.

"Many years ago, I encountered a little boy in an elementary school's uniform who suddenly walked right behind me and my sister in the middle of a bridge when we were on our way back home," recalls Yeh, whose band released its seventh studio album, *Bu-Tik*, last year. "The little boy disappeared in five or 10 minutes when we looked back again. That river has drowning accidents every year. Both of us were so scared at the time."



AT GUITAR CENTER



KORN

THE IBANEZ GUITARS OF HEAD, FIELDY & MUNKY

Korn and Ibanez have a long-standing relationship, and each of the three guitarists has certain needs and specifications for their respective instruments. "For me, it's usually the neck—the way the neck feels," says Munky. "Cause we play seven-strings, sometimes guitars can get a really wide neck and it's uncomfortable to play after five minutes. So, for me, it's gotta be the thinness and the width of the neck. And then, sort of just like the durability of it, because the way we play is so aggressive." Fieldy adds, "Live, I like [my bass to sound] like it's cutting something ... aggressive, clicky, nasty tone." And as far as Head is concerned, "My guitars ... it needs to stay in tune, 'cause I've had tuning issues in the past a lot. So what I did, when I left Korn, I started playing a baritone six-string RGD. And so, when I came back to Korn,

I was like, 'Hey Ibanez, I love these guitars I'm playing, can we make an RGD seven-string?' So it's like a baritone seven-string ... I just loved everything about it," Munky chimes in. "They made that guitar for him, and we used it on the record because it had such a clean, bitey sound—and they made it with a titanium bridge, that just [gives] it super clarity—" Head continues, "That's what I was gonna say. We used it a lot on the record, it just—you know, you go in different studios and sometimes ... there's a guitar that shines, and we're like, 'Aaaaaah, that's the one.' And so, [the RGD] was the one this [time]."

**Read the entire interview
and learn more about Ibanez guitars
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**ASH
COSTELLO**

NEW YEARS DAY

"There is evil in this world and it comes from human kind," the New Years Day singer says when asked if she believes in the Devil. "That's why I wake up every day and try to add some positive magic in the world."

Costello isn't just talking about "magic" as a metaphor for her band's gothy punk-metal music, as heard on last year's *Victim to Villain*. The front-woman was raised by her grandmother, a practicing Wiccan who, according to Costello, taught her "the importance of the energy we give off, being grateful to the earth and what it's provided us, crystals, herbs and their healing powers, and the control our mind has over our fate."

Considering her upbringing, Costello wasn't shocked when she was called "witch" in school—though she claims to be an angel inside. "I like to think I'm headed to heaven," she says. "Although white is not my color."

I AM A
PISCES,
WHICH IS
ACTUALLY
THE MOST
HOPELESSLY
ROMANTIC
OF ALL THE
ASTROLOG-
ICAL SIGNS.



**THE DEVIL
WOULD
BE MAC
AND
CHEESE
AND I
BELIEVE IT!**

04

**CRISTINA
SCABBIA**
LACUNA COIL

"I don't just blindly believe" in anything, the Lacuna Coil front-woman says, speaking of the supernatural and questions of Heaven and Hell, God and the Devil. "I believe it is more fun to ask questions to find answers than to believe in everything blindly."

In keeping with this skeptical outlook, the singer—whose band is currently working on its seventh studio album, due this spring—denounces fortune-telling, curses, and magick as "99-percent bullshit." "There are too many swindlers around taking advantage of people's weaknesses, preoccupations, and [money!]" she says. "I did Tarot readings three times in my life, just for fun and to see what was coming—the results were always so generic that they could have been valid for anyone on Earth. Some believers told me that if you don't believe, the reader can't read the cards properly—yet again, if you believe, they can convince you of anything they want, right?"

I QUESTION
IF GHOSTS
REALLY
EXIST—THEY
MIGHT BE
WEIRDED
OUT BY AP-
PEARING
TO ME!"



STEVE PRUE

LEGENDS
AREN'T BORN,
THEY'RE
MADE.

BLACK VEIL BRIDES

HE MADE
HIMSELF

03

TTWO SPIRITUAL WORKERS TOLD ME THAT I WAS BURNED AS A WITCH IN A PAST LIFE FOR TEACHING OTHERS TO BELIEVE IN THEMSELVES."

MARIA
DRINK

IN THIS MOMENT

magic,"

This Mo

is a spell in the works, and with deep

anything at any time. This isn't just a bunch of mumbo jumbo—hippie talk—

on her band's intense 2012 album, *Blood*, includes one traumatic poltergeist encounter. "I lived in

a baby, and we experienced all kinds of paranormal activities, from doors slamming in my face to a milk carton cap

horror movie—I got the hint."



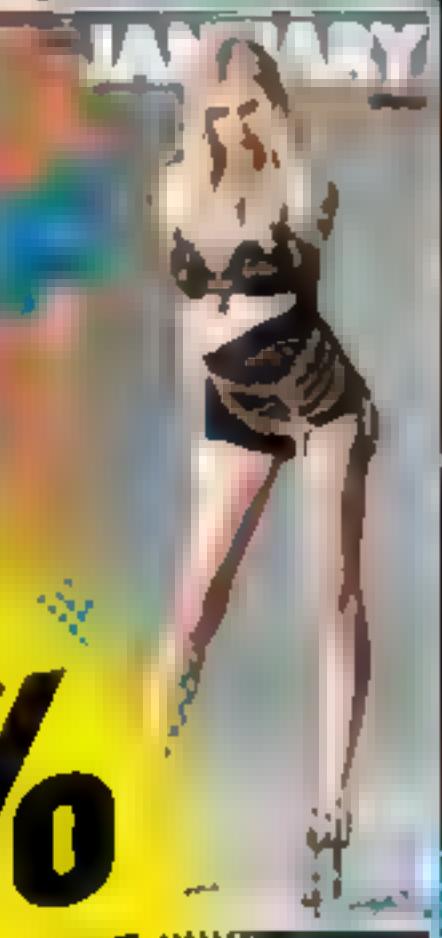
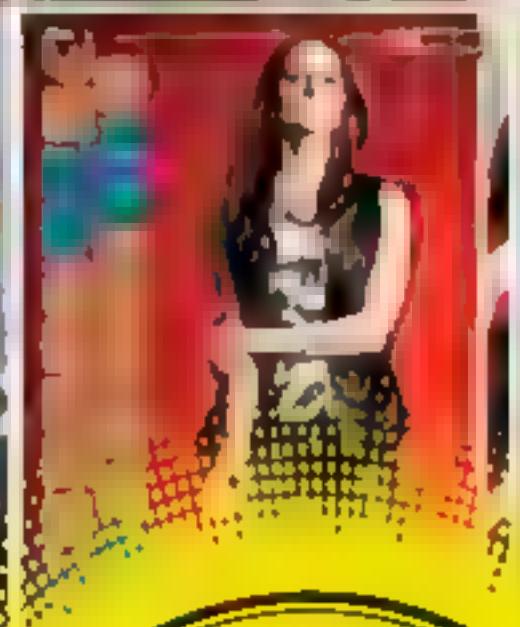
REVOLVER

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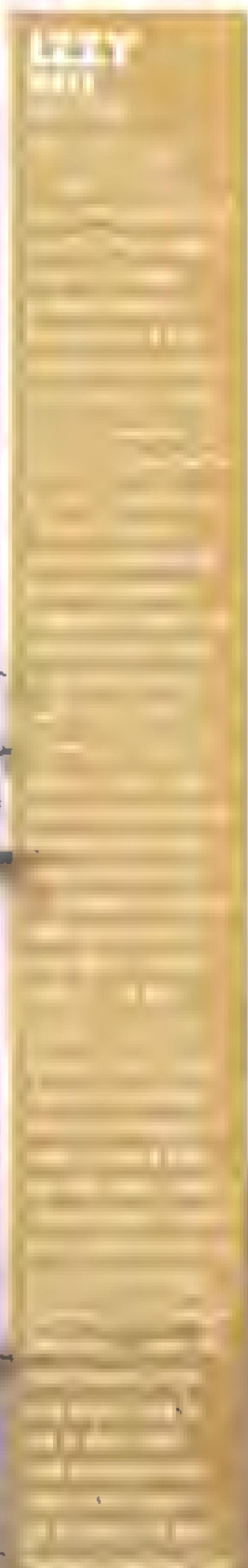
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02



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01

TAYLOR MOMSEN

THE PRETTY RECKLESS

The rock spell-caster went through Hell making her band's new album. But having walked through the flames—and licked her wounds—has only made her more ready to dance with the Devil.

BY KORY GROW

PHOTOS BY JASON GOODRICH

HER BAND'S NEW ALBUM

may be called *Going to Hell*, but Taylor Momsen doesn't believe she's actually headed for what she laughingly describes as "a hole in the ground with demons." Her Catholic-school teachers might disagree.

"The nuns would make you kneel to measure your skirt because it had to be a certain length from your waist to whatever," she recalls. "My skirts were always way too short and I was always in trouble for it. I was always getting slapped with a ruler," she recalls with a laugh.





STYLING BY
CANON FOR
JUDY CASEY

HOP STYLING BY
BRIAN
BACKMAN

HAIR AND
MAKE UP BY
MASHA
GOZOZOV

IF THE NUNS DIDN'T APPROVE OF MOMSEN'S BEHAVIOR THEN, THEY SHOULD

see her now. Outspoken and uninhibited, the singer guitarist has become a media lightning rod in recent years. In 2010, when *Revolver* put Momsen on the cover of our Hottest Chicks in Hard Rock cover for the first time, she was heavy music's new wild child. She distanced herself from her Jenny Humphrey character on *Gossip Girl* and her breakout role as Cindy Lou Who in *How the Grinch Stole Christmas* by making provocative statements to magazines like ours and regularly using underwear as outerwear—all at the age of 17. Recently turned 20 and retired from acting to focus on music and modelling, she hasn't lost a bit of bite. And now as then, media coverage of her mostly involves finger-wagging critiques of her dress and makeup—*USA Today* recently praised her for “giving up the goth-girl look” at Fashion Week this year—as well as her band’s live performances. VHI even used the phrase “a parent’s worst nightmare” to describe the point in Pretty Reckless concerts when Momsen invites female fans onstage to disrobe during the cheekily titled song “Going Down.” Commentators and haters, meanwhile, regularly describe her as “promiscuous” or “slutty,” despite the fact that she has conscientiously kept her personal life largely private.

“It’s a super annoying thing,” she says. “They’re just judging based on appearance. Tabloids and all that crap, they got to fill a story so they’re going to put in words like that. I dress how I dress and I guess people judge a book by its cover. I think the term ‘slut’ has become common vernacular language, but I don’t know when that happened where we let girls call each other ‘sluts’ and it’s not an insult. I don’t. I don’t want to talk about myself as a slut.”

While she doesn’t appreciate some of the comments that people who don’t know her make about her, she points out that the bigger issue is that she doesn’t even want to be a “celebrity.” “It’s not real,” she explains. “I want to be known for what I do—which is making music.”

It’s a recognition that she wants so badly that she endured hell in order to make her new record, which hits stores in March. As the band was writing songs for the album two years ago, Hurricane Sandy submerged The Pretty Reckless’ studio under eight feet of water. But the storm wasn’t the only misfortune to cast a pall on the creative process. Shortly

after Sandy hit, producer Kato Khandwala’s wife died unexpectedly. “She was very close to all of us,” Momsen says. “We’re still not over it.” But she adds, in the face of heartbreak, “You go back to work.”

Now Momsen reports that “good things can come out of tragedy,” and she’s proud of the way *Going to Hell* has turned out. As we talked about how she came to make the album and the many ways in which people have misinterpreted her over the years, one thing is clear: Do not underestimate Taylor Momsen.

REVOLVER You start the album by whispering, “Don’t bless me father for I have sinned.” What do you want to confess?

TAYLOR MOMSEN I don’t want to actually tell you all my sins and have you put them in print. Like, come on, man. **All right, well, let’s talk about *Going to Hell*. Do you believe in Hell?**

I’m not actually a very religious person, so I use Hell as a metaphor. Hell is representative of everything around us that is wrong. Do I actually think there’s a hole in the ground with demons? Who knows?

[Laughs]. But it would be kind of fucking cool if there was.

Why is that?

If there is a Hell, all my friends are going to be there, too. It’s going to be a really hot party.

Have you ever dabbled in the occult?

I’m a fan of the fantasy of it. I love *Buffy the Vampire Slayer* and *Evil Dead*. I’d love it to be real, but I think it’s man-made. It makes for great movies.

So you’re not afraid to use a Ouija board?

No. I have one in my house and it didn’t do fucking shit and I was really bummed about it. [Laughs]

Do you believe in ghosts?

Not at all. But I do have a ghost-related story from one time when we were on tour and we stayed at the hotel in Milwaukee where [serial killer] Jeffrey Dahmer killed his last victim. We tipped the guy at the front desk to stay in that room.

As I was showering, some weird shit happened. The shower shut off and the bathtub started to fill up with water, then the shower went back on. So I don’t know if that’s because of weird pipes or what but it was a little creepy. When I opened the curtain, it

had gotten all steamy. I looked up and I saw a giant handprint high up on the wall. Someone would have had to stand on the toilet to reach up that high. I tried to take a picture of it but it wouldn’t show up. It was super weird.

That room was the shower room for the day, and it happened to everybody in the band. They all saw the same handprint but, like, in different places. It was really weird. I was like, “Who is fucking with us? Someone’s got to be fucking with us.” Everyone was a little creeped out but it was cool. **When you were posing for our photo shoot—including lying in a pentagram made of salt—you said you were writing a song about a circle of salt. What’s the significance of that?**

It’s not on the album—I’m just always writing. Watching the photographers draw the salt circle just reminded me that I had recently written a line saying, “Death trying to get in and using a circle of salt as protection from death.” I thought it was very coincidental, the timing of it. I learned about using a circle of salt for protection from TV shows like *Charmed*, I guess. Witchcraft things.

Have you read *The Satanic Bible*? No. I have one and I flipped through it a little bit, but I don’t really believe in any of that. All religions have good points, but it all comes down to “don’t hurt other people,” “don’t hurt the earth,” and “do what you want,” “be free.” That’s why I love rock and roll so much because rock and roll is the ultimate freedom. You do what you want, you play what you want, you let go and you’re free.

So do you own a Christian Bible? I have one somewhere, I’m sure, but it’s not sitting by my bed every night.

The new song “Sweet Things” talks openly about evil and what evil makes people do, in a sort of Big Bad Wolf and Little Red Riding Hood sense, but creepier.

“Sweet Things” definitely taps into that concept of evil driving people. There’s good, there’s evil. Those things exist because those are human actions.

“Sweet Things” definitely delves



IF THERE IS A
HELL, ALL MY
FRIENDS ARE
GOING TO BE
THERE, TOO.
IT'S GOING TO
BE A REALLY
HOT PARTY."

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IN A CLUB
INSIDE A
CHURCH,
THIS GIRL JUST
JUMPED UP
ONSTAGE AND
TOOK HER
CLOTHES OFF
AND STARTED
DANCING. AND
IT BECAME A
THING: EVERY-
ONE STARTED
DOING IT AT
OUR SHOWS."





into that concept and it's got this story about an older man and a younger girl. That whole very dark, twisted story running through it. [Laughs]

What made you want to write a story about that?

I got very obsessed with the movies *Lolita* and *The Shining* when we were writing, so that theme came up. Then I read [the 1955 novel] *Lolita* and became obsessed with it. That was my kind of take on *Lolita*. But it's grander than just the *Lolita* story. Each section represents a different person in the story that I'm telling. Each instrument represents a different character or person.

You sing about whores and drag queens in that song. A lot of artists don't sing so openly about sex. Why do you feel so comfortable embracing those topics?

Aren't all the pop songs about sex? I like to write with no boundaries.

Speaking of which, the track "Follow Me Down" opens with some

interesting sounds. What's going on there?

Well, it's an orgasm. [Laughs] **Whose orgasm?**

It's a performance by my good friend [former porn star] Jenna Haze. [Laughs] And it is one of a kind. So don't go looking for that on the Internet.

And how does one record a Jenna Haze orgasm?

You call her. You do it with an iPhone.

She's just ready?

I don't want to give her personal life away but, uh, yeah. She super helped me out. She's one of my very close friends.

Your last album featured the innuendo-laden song "Going Down." At concerts, you invite female fans onstage to undress. Why did you start doing that?

I don't remember exactly when it started but it was in a club inside a church. This girl just jumped up onstage and took her clothes off and started dancing. We didn't have security or anything at this small

club, so we went with it. And it became a thing. Everyone started doing it at our shows. It became crazy. It's totally fun—girls taking their tops off and dance onstage. Awesome. But it was funny that it started in a church.

What's the craziest thing to happen during that portion of the show?

One time, a chick tried to finger me.

Uh, what?

She got really aggressive with it, too. [Laughs] She was really into it, which I'm all down for, but, uh, she didn't get to, so that was good. Then she tried to go down on me, literally. I had a dress on, and she started pulling up my skirt and, like, going down on her knees trying to pull my underwear down. So I grabbed her head and threw her to the side. I grabbed her hair really hard.

Do you get approached more by male or female groupies?

It's pretty equal. The women are crazier than the guys. The girls go nuts at the shows.

What do you mean?

They all scream louder. They're stripping during shows. We had a couple having sex during our show in San Francisco, literally fucking in front of the stage. It was crazy. I mean, I'm down. They got away with it. And they were going at it for a while.

Conservative pundits have a field day talking about your concerts. Has anything anyone said ever really bothered you?

Fuck no. I don't know what they say. I don't care and I don't have time for that. You close the computer and it's gone. I'm busy creating shit, so I have other things to think about.

USA Today recently ran an article saying they were happy you ditched the "goth-girl look" at Fashion Week. Do you feel like the mainstream media doesn't understand you?

I think that they will. I don't think they have the correct perception of me right now by any means. By the way, "ditches the goth look"? It's just fucking

makeup, man. I just painted my face different that day.

Does it bother you when people treat you like a celebrity?

Yes. I went to Fashion Week this year, and somebody asked me what my closet looked like. And I went, "Well, it's a closet: It's got two doors and a bunch of coats." "No, no, what does it look like?" I'm like, "Dude, I live in a fucking shithole apartment in way downtown Manhattan. I don't even know what you're talking about. A wardrobe room? My suitcases are on my floor." I realized he thought he was talking to someone who

lives that celebrity lifestyle and that's so not who I am or what I do at all.

How do your parents take all the stuff that's been written about you?

They know it's all bullshit. They put me into this industry when I was a kid so they understand.

Were they ever worried when you got into hard rock and metal?

Maybe my mom worried a little bit in the beginning, but my dad is a super rock-and-roll fan.

What about when you performed with Marilyn Manson at the Revolver Golden Gods in 2012?

Yeah, but it was fucking awesome. He fucking choked me out onstage, which was pretty awesome.

How hard did he choke you?

Really fucking hard. [Laughs]

They were all worried. The people there were like, "You need a doctor. Are you fine?" Dude, I just got choked out by Marilyn Manson—I'm fucking fine. And now I really like getting choked out. You learn things.

Now that you've refocused your life as a musician, do you work better at night or during the day?

I'm definitely a night person. I literally keep a notepad next to my bed because I'll wake up in the night and write shit. I have a notebook and a pen with me at all times.

How many notebooks would you say you've collected?

So many. Like, hundreds.

Enough to fill a walk-in closet?

Right, that walk-in closet I don't have. [Laughs] I have boxes of books, suitcases of clothes, and guitars everywhere.

You lost a number of guitars when Hurricane Sandy struck your studio, didn't you?

We lost a lot of stuff. The studio flooded with eight feet of water. So we had to rebuild our gear. We had to find a new studio so it was quite unfortunate because we really had a good vibe going. It was unfortunate, but we wrote the song "Going to Hell" in that time while we were looking for a new place.

Where were you during the hurricane?

I was in lower Manhattan, and to see New York completely fucking black with not a single light was sooo motherfucking weird. So crazy. It was not fun. It got quite cold with the power out. Then I finally got out of the city and went out with the band in New England.

You recorded children singing the chorus for the song "Heaven Knows," in which they sing, "Heaven knows, we belong way down below." What was that like?

They were young, between 8 and 12. They didn't really understand the lyrics, so we had to explain them to them. I was like, "Throw your fucking hands in the air!" and it was really hard not to curse. "Scream about what you hate and what makes you the angriest in the world. I want you to scream as loud as you can." By

the end of it, they were going crazy so it was great.

Did it bum any of the kids out to sing that they're going "way down below," as in Hell?

I don't think they understood what they were singing. Or they did and were totally cool kids.

Some of your songs are tongue-in-cheek and some, like "Going to Hell," come across as pretty negative. So when are you happy?

I wouldn't call it negative, first thing. As far as what makes me happy, it's fucking playing music, man.

But the whole record is written from my perspective, so I wouldn't call it negative—I would call it blunt and honest. It's how I see the world at this point in time, from relationships to enemies to economics to politics to social issues to wars to killing people to shooting up schools to everything. It's my perspective of where everything's at right now—it's kind of fucked up.

"Shotgun to the Party" is the song you wrote about school shootings. Why did you want to address that topic?

The point of the song is, man, you don't need to kill people. It's about a kid getting ready to go kill a bunch of people. Stop. Put the fucking shotgun down, you'll get the girl. It's horrible and no one's talking about it. I mean, people talk about it, but no one's saying it bluntly. So we're going to say it and sing it bluntly.

Why do you feel like you need to take a stance on the subject?

That's the thing about rock and roll. When I say rock and roll represents freedom, it's because it's meant for rebellion. It's meant to go, "Hey, wake the fuck up. Look at what's happening." And that doesn't mean it can't be fun and have entertaining songs, but it doesn't mean it doesn't have depth.

Music can change people's perception and help people think a different way than how they were taught to think. There's not a lot of music that's doing that. Advertising is so massive that you're not thinking for yourself, like, I can't watch a music video without getting advertised to. We're saying something. 



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JAKE DIEFFENBACH INTERVIEWS NERGAL

THE RIVERS OF NIHIL VOCALIST HAILS THE BEHEMOTH DARK LORD

RIVERS OF NIHIL FRONTMAN JAKE DIEFFENBACH has been listening to Behemoth since before his death-metal band—which formed in Pennsylvania in 2009—was even a band, but he feels like he has heard them for the first time many times.

"As a musician, sometimes when I'm listening to a band I really like and I put on their new album, I really like it, too, but it doesn't deliver the same sensation that the first album I heard of theirs did," Dieffenbach explains. "With Behemoth, it's been a new discovery every time. This is one band out of the many that has continuously reinvented itself for me."

Behemoth's latest reinvention takes the form of *The Satanist*, which is scheduled for release in early February. Characteristically crushing and anti-Christian but also uniquely stripped-down and personal, it's the Polish blackened death-metal group's 10th full-length and its first since frontman Nergal's much-publicized battle with leukemia. The strength that the vocalist-guitarist displayed throughout that struggle has made him an even more inspirational figure.

to the many musicians who look up to him, Dieffenbach included. "Nergal and everything he has done has definitely inspired me all the way up to this point," he says. "And I'm sure he will continue to."

But the musician who has been the most inspired by Nergal's sickness and recovery has been Nergal himself. "I did think it was humanly possible to beat the cancer, and I promised myself I was going to come out stronger," he says of the fight for his life. "I'm going to be more fit than I've ever been. I'm going to learn more than I've ever learned. I'm not going to lose sense of what's important to me, and I'm not going to waste my energy over things that are not worth my attention. The list is long but the thing is to become a better person. I am a better person in every sense of the word after the illness."

While Nergal was gearing up for the release of *The Satanist* and Dieffenbach was playing shows in support of Rivers of Nihil's 2013 debut, *The Conscious Seed of Light*, the two connected to talk about becoming better people and better musicians in an often dark and challenging world.

JAKE DIEFFENBACH Behemoth is coming upon the release of their 10th album, which the band and myself are extremely excited for. How does it feel to come this far, and if you were to go back in time and see all the triumphs of the future, would you change anything?

NERGAL It's a very difficult and complex question. Our career has been over two decades long, and with the 10th album, it's really difficult to capture that and to sum it all up in a few sentences. But what I have to say is, we are extremely proud of the new

WILL NAVIDSON

PHILIPP BANKEN



album—we put so much effort into that record. We put everything into it.

We put out the first album and demo tape when we were 17 or 18. Even when I was 25, I wouldn't have been thinking about a certain album that we were putting out that it might actually be the last one. Now I have this conscious thing—going through all my life experiences and health issues and so on and so on, it just made me realize that I have to live for the moment. So now I put even more passion into what we do, plus there is that consciousness on top of it: It might be the last record. So what you got to do is do your fucking best.

DIEFFENBACH I completely agree with you. This leads to my next question: It's been a little over three years since you were diagnosed and began your recovery from leukemia. Knowing you are such a driven person, both

musically and personally, how did that experience shape where you are today?

NERGAL I think it's still going. This massive transition that I'm going through is still going on and I hope it's never going to end. I think this illness and near-death experience was a great gift. It's like a wake-up call, man. It's something that will shape your world and just make your eyes open and make you grow and mature. I've learned from my experiences. I'm not talking about the drastic radical changes or anything like that. What I witnessed a lot were people just freaking out, like, people do a 180 and convert to other religions and they drop everything that they had done before because it's what they think caused this. I'm not like that. I'm just way more aware of what's what around me and who I am and why I'm on this planet and what

my role is on this planet—as a human being, as an artist, as a friend, as a lover you name it. It's all about consciousness. I really love the place that I'm at now and I'm really happy with myself and with life and with the way things are going. Any

experience that touches me is good, it's like there are no negatives anymore. I hope that makes sense to you. [Laughs]

DIEFFENBACH I understand where you're coming from. How has the experience specifically influenced you as a musician?

NERGAL If I could compare the creative process from before the sickness and after the sickness, now we just play the stuff that just comes naturally. Before, I would say we tried to be—not that you are trying to pretend, no—but we would be more aware of choosing the right words and the right notes. Nowadays, we just play the stuff we truly love. It is natural to us and we don't need to prove anything to anyone. I remember, let's say *The Apostasy* period of Behemoth, I was trying to outrage myself. I was fucking shredding my fingers to the point of bleeding so I can come up with things that were not necessarily... I mean, I was trying to prove something. When I look at that record nowadays, it wasn't really me. I remember when we were writing stuff for *The Satanist*, there is stuff on this record that is, like, primitive. I mean, primitive. Say three or five years ago, I'd say, "No, we can't be playing this." We were thinking we should do something that represents the band live and we weren't really thinking about ourselves like the core of who we are. Nowadays, I would play a riff

"I THINK THIS ILLNESS AND NEAR-DEATH EXPERIENCE WAS A GREAT GIFT. IT'S LIKE A WAKE-UP CALL, MAN." NERGAL

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even if it's just one chord for one minute. I would just fucking do it. So this whole thing, the last couple of years, you can call it a very liberating process for us as artists. Writing this record, it was an easy record to write, but it was still a relief, like, "Hey, now we can do anything." We can do anything, and we did. [Laughs] Then we have the title of the record itself—*The Satanist*. Like, how dare you call your record *The Satanist*? I mean, some people say it's cliché, some people say it's too radical, and some people have accused us of being too primitive. To us, the title itself is a statement, a statement of liberation, of freedom. This is who we are. You can define it yourself, but we don't give a fuck anymore.

DIEFFENBACH We're both vocalists so I have to ask: From album to album, the voice can sound different. Do you feel this happens naturally or is it something you have in mind before creating a record?

NERGAL I can tell you that for this new record, I went for a vibe. Like I said, I used

to torture myself, doing stuff that wasn't necessarily me. I remember I was attending these lessons with a vocal coach, and I was actually trying to learn how to use my natural voice, not growling or screaming, and what he said—and I liked it a lot—is, you need to find your own voice, the one that feels most natural. The last thing you should do is torture yourself and try to sound like something or be louder or this or that. No, just find your niche. Find your style and the vibe that is most with you, basically. Otherwise, you're always going to hurt yourself and that's something that none of us need. I'm really, really happy with my work on *The Satanist* with my vocals because it was a very emotional process and I just let it all go out. There are not many overdubs on the record. I wanted to make sure that one vocal line would express myself fully and I don't need to, like, overdub things and it just felt so liberating to do it that way.

DIEFFENBACH What sensation do you enjoy more—hearing the final mix for your latest release or playing new music live?

NERGAL Well, it's all part of one process to me. What I can tell you is, when it comes to mix, if I hear the mix and I stop thinking of it as my own music, it is a sign for me. When we were doing previous records, I remember being so involved in every process of recording that it basically took away all the pleasure of listening to music afterwards. With *The Satanist*, I have this thing when I put it on my headphones now and I put on one song, because I want to hear one song, and then I can't stop listening to it. I have to go on to the next one, next one, and so on. Then I end up listening to the whole record again and again, and it never gets boring and it feels like I'm listening to some other artist, not myself. So this is a sign for me. It gives me the biggest satisfaction and I love it.

But don't ask me if I prefer that over performing live, because we are a live beast and we are born to perform on the stage and we love it. It's our element, and I know objectively we are good at it. [Laughs] But then again, every performance is different. But if we perform and I can just let myself go and it feels like I'm leaving my body and drifting somewhere... It's difficult to explain. There are different stages to performing live and if it gets really spiritual to the point of being surreal, like you are leaving your body and you're somewhere else, that's this nirvana that I've always been craving for. I get full satisfaction when I'm floating above the stage and not standing on it.

DIEFFENBACH What are some words of wisdom for younger bands like ourselves?

NERGAL Just go with your feelings, man. And use your intuition. I know that intuition is something that can be shaped up and it can be very naive, too—but intuition and your higher eye is something that, in most cases, makes the best choices, and it's more clever than our egos. Both are in the creative processes and also on the materialist level, like talking to labels and so on. Try not to compromise, try to follow your intuition and instinct and the strength you have within yourself and materialize it through notes, riffs, and words. If you can, do not compromise—that's it. At the end of the day, you are the ones that sign up for it and your name is on the top of it.

DIEFFENBACH That's very inspiring. Thank you for taking the time to answer my questions. I can't wait to hear your new record, and I hope we share the same stage one day.

NERGAL Thank you so much. All the best and just keep it up. Stay hungry, even if you get success. Keep learning and looking around. Be satisfied, but stay hungry. Glad we got a chance to talk.

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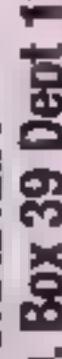
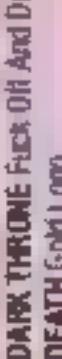
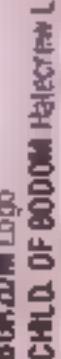
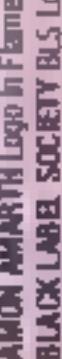
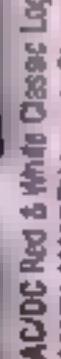
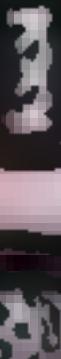
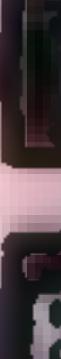
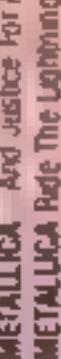
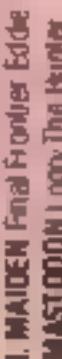
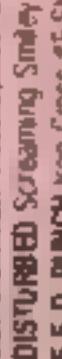
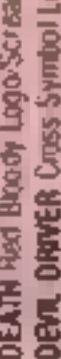
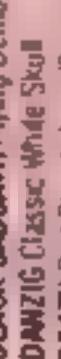
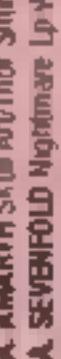
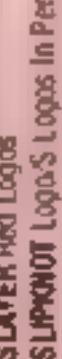
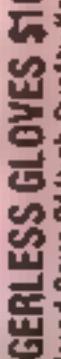
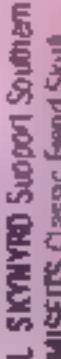
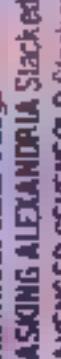
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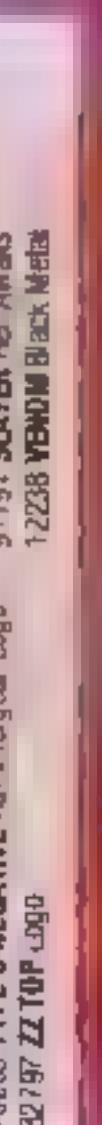
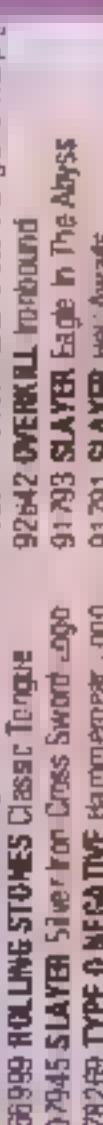
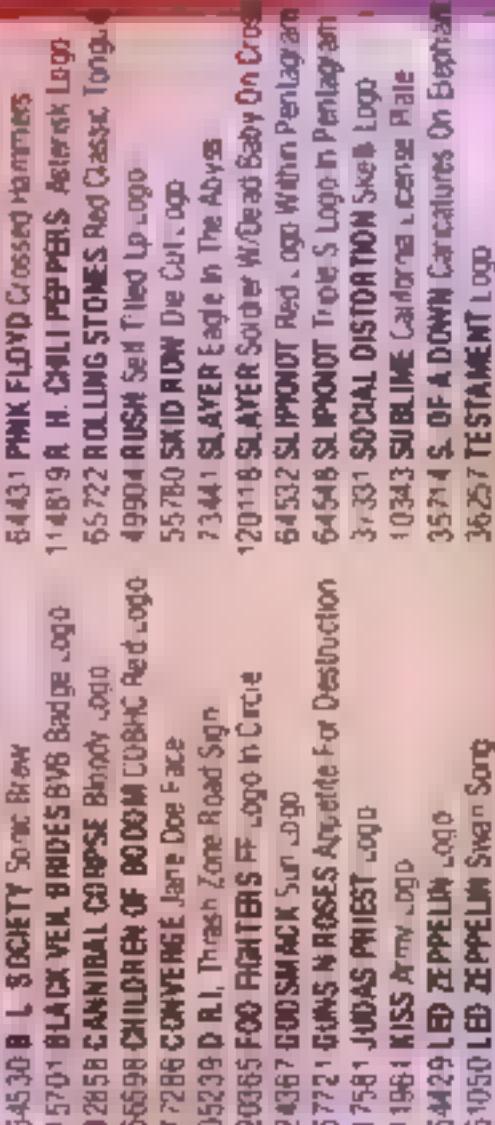
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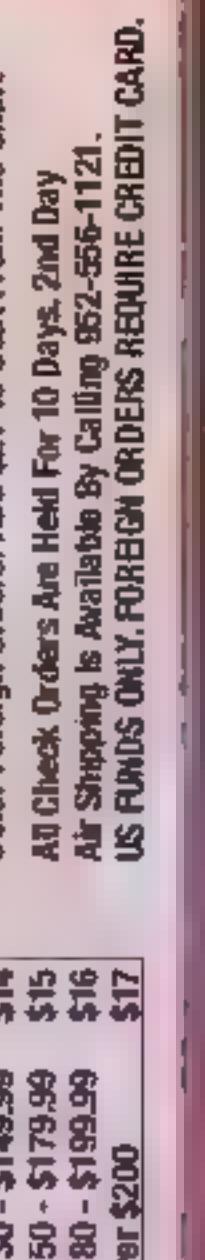
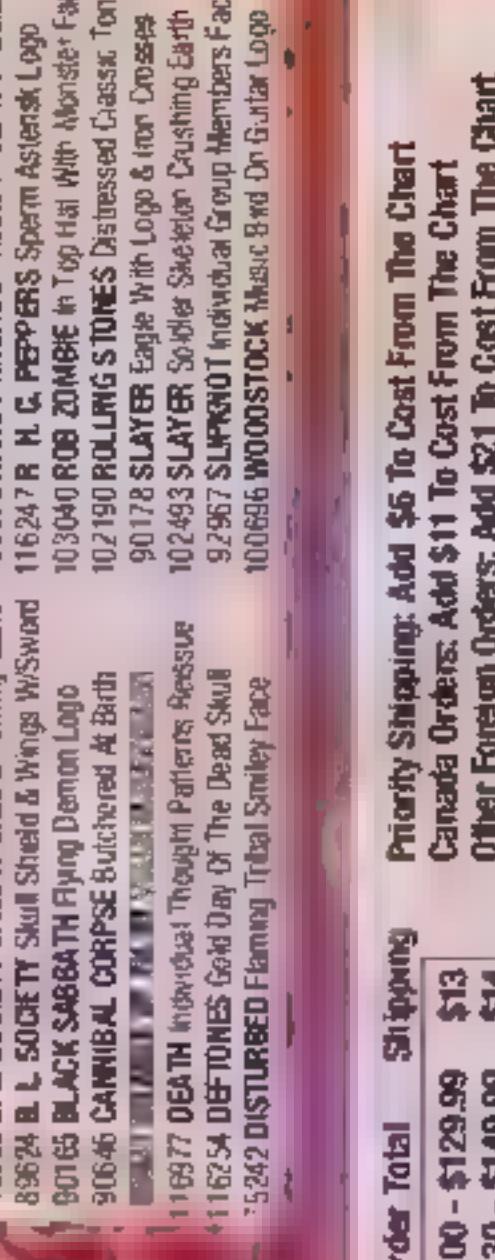
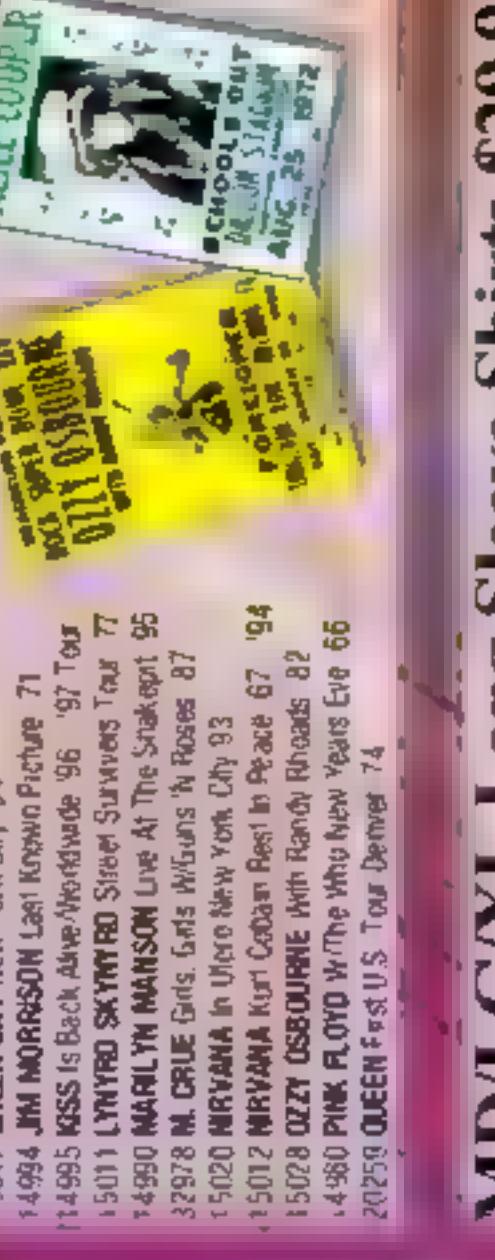
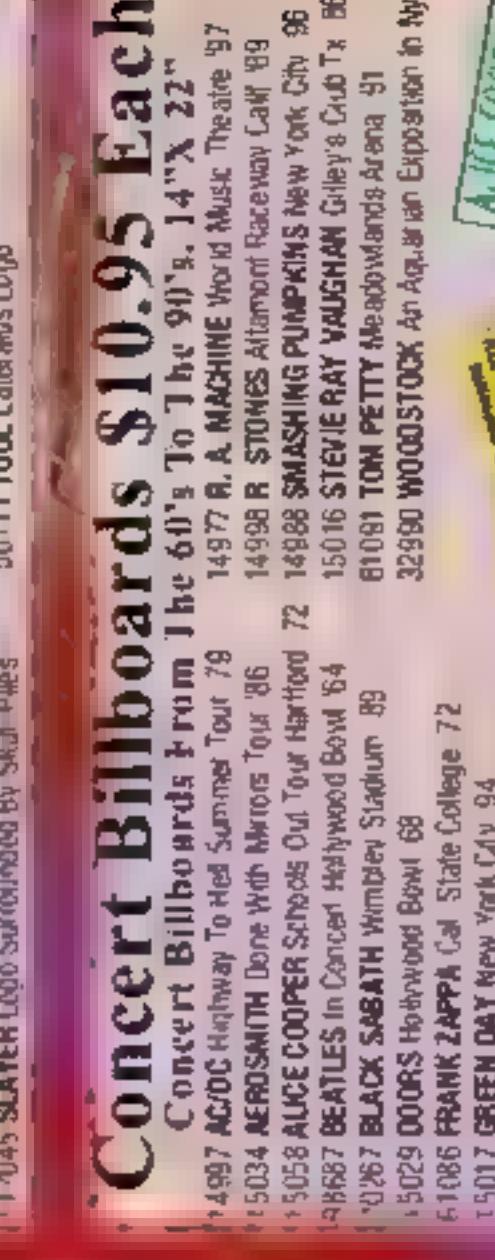
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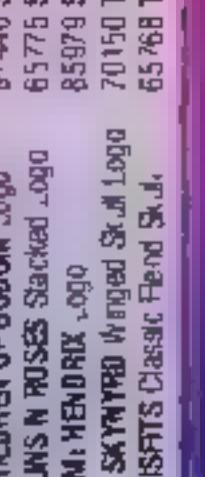
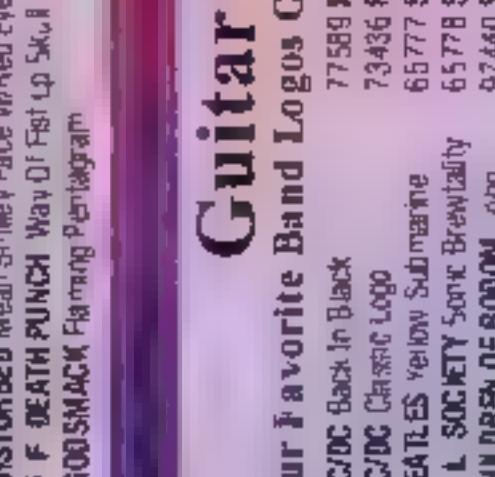
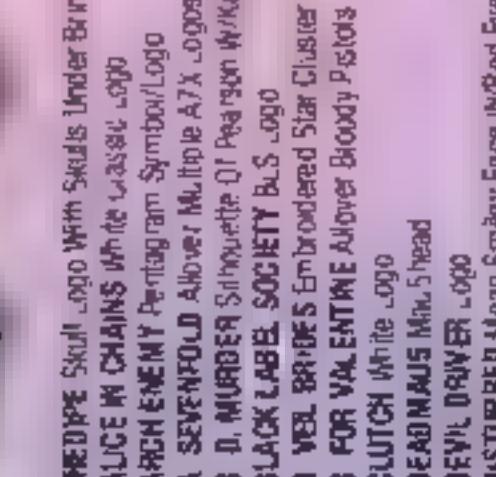
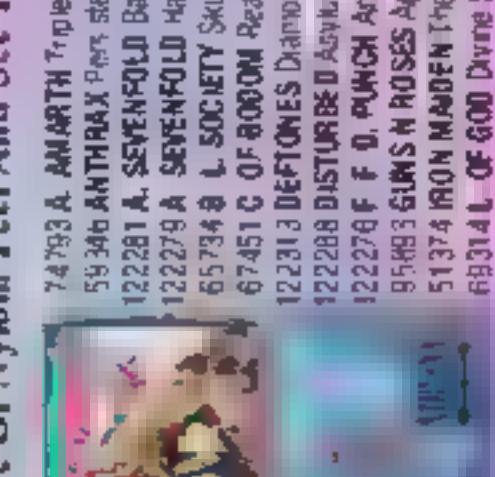
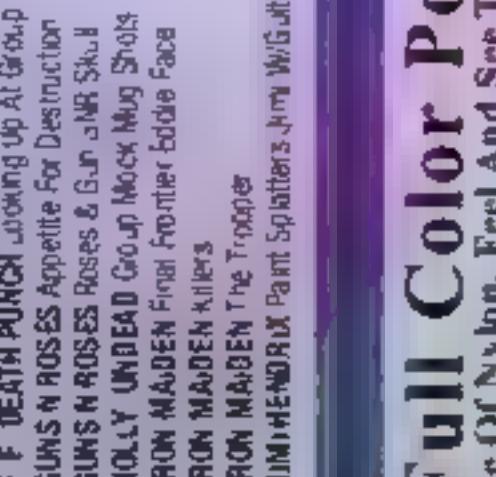
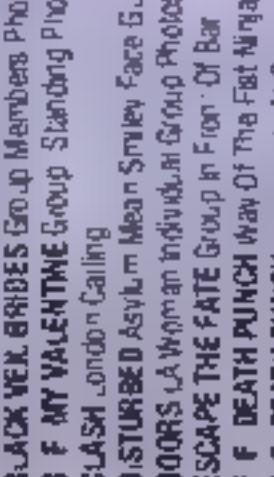
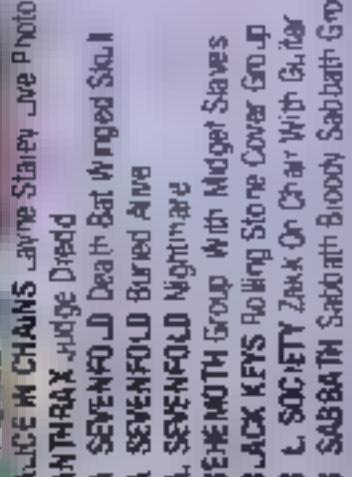
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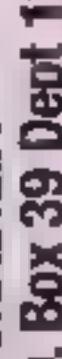
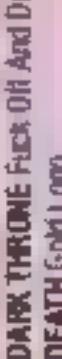
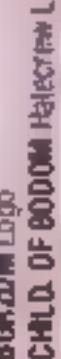
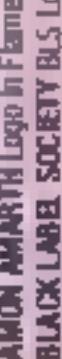
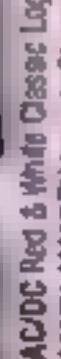
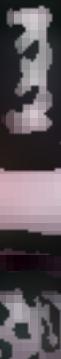
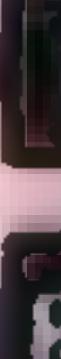
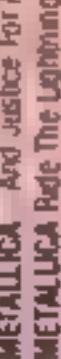
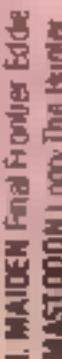
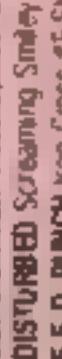
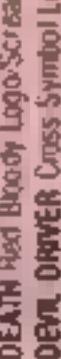
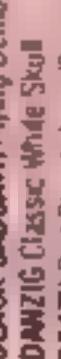
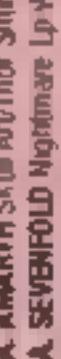
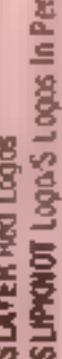
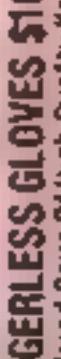
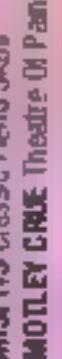
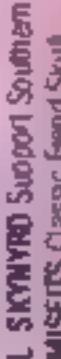
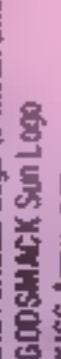
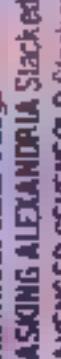
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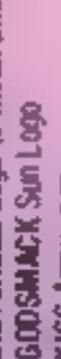
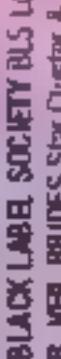
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DIGITAL BATH

MEMBERS OF DEFTONES AND FOO FIGHTERS SING THE BODY ELECTRONIC WITH NEW SIDE PROJECT THHOLYGHST

From left: Chuck Dooms, Chino Moreno, and Shaun Lopez



CROSSES

ttt
★★★½

Blessed with one of the most expressive voices in modern metal, Chino Moreno is also blessed (or

cursed, depending on your perspective) with a perpetually restive artistic spirit. While most artists would be content to rest on laurels half as impressive as the Deftones' discography, Moreno has also lent his dulcet tones to at least two dozen collaborations, as well as fully realized side projects Team Sleep and Palms. Crosses—or ttt, if you enjoy fingering the “option” key—is his latest extracurricular adventure, a long-simmering collaboration with Far guitarist Shaun Lopez and multi-instrumentalist Chuck Dooms that kicks the ball

deep into electronic dream-pop territory.

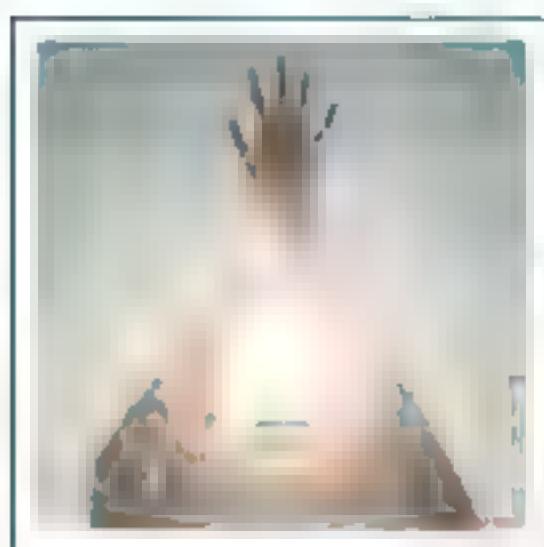
How you'll feel about Crosses' debut full-length (which fuses five tracks of new material with two previously self-released EPs) will likely depend on your appreciation for/tolerance of Team Sleep's self-titled 2005 album, or the occasional atmospheric turns that Deftones have taken since recording “Teenager” for 2000's *White Pony*. The 15 songs on this album, many of which grew out of loops created by Dooms, are subtly propulsive affairs that artfully weave guitars, keyboards, samples, and drums both real and electronic into a pulsating patchwork reminiscent of '90s trip-hop pioneers Massive Attack and Portishead, while Moreno's emotive croon flows languidly over the top like so much spilled cough syrup. The overall mood is desolate, and the BPMs are predominantly mid-tempo or slower, so it takes a few listens for the songs' individual

charms to fully assert themselves. But after awhile, things start jumping out at you, like the way the loping “Bitches Brew” comes to a sudden, angry halt, or the way roiling guitar distortion alternates with bursts of spooky sci-fi theremin on “thholyghst.”

Though there are some genuinely catchy bursts of pure pop on ttt—like the soaring, Duran Duran-worthy chorus of “Black Stallion,” or the “all that I want is you” refrain of “the Epilogue”—the persistent darkness of the album is one of its most alluring features. Moreno's lyrics are mostly abstract, filled with imagery inspired by Dooms's fascination with the occult and the old horror movies the three musicians watched while working on the project. But “Death Bell,” which closes the album, is genuinely chilling in its fatalistic resignation: “I'll follow you into the light,” Moreno mournfully intones, while clattering percussion,

weeping guitars, and sepulchral piano conjure up the image of a funeral procession moving inexorably through a burned-out cityscape.

Make no mistake: *III* is not a metal album in any way, shape, or form. The darkness and heaviness that it does deliver—and it delivers plenty—is unquestionably more psychological than metallurgical in nature. If electronic beats typically leave you cold, and you prefer hearing Moreno when he's screaming over raging guitars, then you may as well hold out for the next Deftones album. But if you've got a soft spot for '90s trip-hop or '80s new-wave synth-pop, and/or you're open-minded enough to follow Moreno on his artier excursions, this album will surely get under your skin. **DAN EPSTEIN**


ALCEST
SHELTER


When critics compared the delicate parts of French erstwhile-black-metal band Alcest to

English '90s group Slowdive, main man Neige checked out the shoegazer pioneers and fell hard for their hazy sound. He even recruited Slowdive vocalist Neil Halstead to sing on Alcest's fourth album, *Shelter*. The gauzy guitars, gliding violins, and reflective melodies are well-crafted, but unlike past Alcest albums, the gentle tones aren't balanced by torrents of distorted guitar, growling vocals, or rapid-fire drumming. Only "Voix Sereines" features buzzing riffage, and even that is devoid of any urgency. With *Shelter*, Alcest have abandoned bracing storm bursts, leaving a too monotonous calm. **JON WIEDERHORN**


CULTED
OBIQUE TO ALL PATHS


With three members in Canada and one in Sweden, Culted have never played music together in the

same room. Which might help explain why *Oblique to All Paths* is grounded in a specific atmosphere rather than a specific genre. Does the band play blackened doom? Death/doom? Power sludge? Does it matter? From oppressive 19-minute opener "Brooding Hex" to clangy, scattershot closer "Jeremiad," Culted trudge a crooked, hellish road indeed. Like their spiritual and sonic forefathers in Khanate, Asunder, and Buried at Sea, their music is bleak, crushing, and decidedly off-kilter. Is it for everyone? Nope. But that just might be the point. **J. BENNETT**

CHOICE CUTS

CROSSES' CHINO MORENO ON HIS FAVORITE TRACKS ON *III*
"NINETEEN NINETY FOUR"

"This the first song that I actually ever sang on for this project. At the time, I was living just a few blocks away from Shaun [Lopez, *Far* guitarist and *Crosses* member]. He has a studio in his pad, and I would always just skate or bike over and pop my head in while he and Chuck [Doom, *Crosses* multi-instrumentalist] were working on songs. When I heard them working on this, I told them I had an idea for it. I went

into the vocal booth, and just made up the words and melody as I was going along. We were all really impressed with how well that worked, so that was kind of the catalyst for the whole project."

"BITCHES BREW"

"This one and 'the Epilogue' are the two songs that I really liked, musically, but was always sort of scared to sing on because I didn't want to mess 'em up. [Laughs] The song itself isn't about

any certain thing, though there's a lot of dark imagery and kind of a ghostly vibe. A lot of that comes from Chuck—he's way into the supernatural. I hate singing about myself. There's something comforting about just being able to paint a picture of a scenario, rather than saying, 'Let me reach deep down inside and tell you my darkest secrets!'"

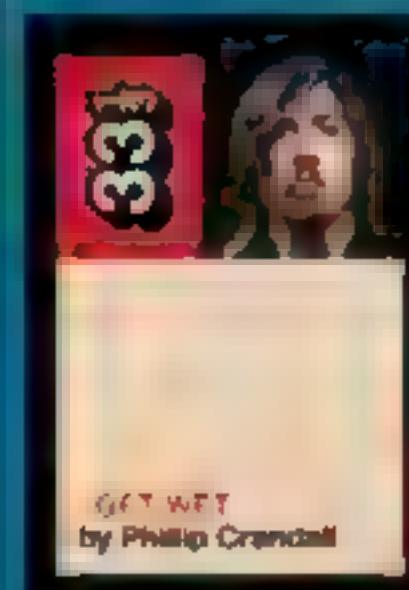
"DEATH BELL"

"The day after the [March 2011] earthquake and tsunami in Japan, we were in the studio, working. We were watching TV, and there was all this uncertainty about the radiation from Fukushima making its way to California. I left the studio and went home for dinner, and dinner wasn't ready yet, so I sat down at the piano and just started playing these chords. As soon as dinner was over, I went straight back to Shaun's house, and recorded just the piano part, which became the foundation of 'Death Bell,' and we put a sample on there from a news report about how the radiation was spreading."

AS TOLD TO DAN EPSTEIN


CYNIC
KINDLY BENT TO FREE US


Cynic's amazing 1993 debut, *Focus*, blasted menacing death metal through an odd prog-jazz universe, but it also showed a flair for the melodic. On their latest album, Cynic still revel in virtuosic performances, like the weird staccato patterns and fusion interplay on the title track, which sometimes recall King Crimson. But the focus usually isn't on blinding hyper-chops. Instead, Cynic's shredders utilize their skills to construct great melodies and riffs, which often blossom into solid tunes that demand the listener's attention. **JEFF PERLAH**

TURN THE PAGE
NEW HEAVY READING

33 1/3: ANDREW W.K.'S *GET WET* BY PHILLIP CRANDALL

From its gory cover image to its sugary-sweet bubblegum metal, Andrew W.K.'s debut album, *Get Wet*, was met with equal amounts of adulation and derision when released in 2001. But it earned the party-hard evangelist an almost-religious fan-base, and music writer Phillip Crandall looks at how and why. This brief volume is best when it delves into W.K.'s life story and the making of the record, worst when it gets overly philosophical, self-aware, and tangential. **WILL NAVIDSON**



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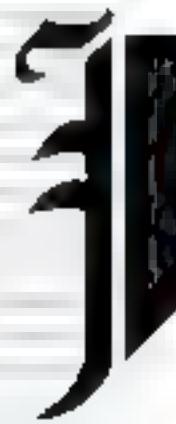
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**EXMORTUS**
SLAVE TO THE SWORD

Make no mistake—Exmortus are here to flex nuts. Sporting an impressive blend of thundering melo-death and acrobatic power metal, the Cali quartet have created the kind of album you want to hear pouring from the windows of a van with a Viking fighting a demon in space painted on it. The resulting guitar wheedles and galloping drums fuse well with frontman Conan's black-metal-ish grunts and snarls. Cuts like "Ancient Violence" and "Metal Is King" channel all the best parts of Manowar, while the band's cover of Beethoven's "Moonlight Sonata" is as crushing as it is fun to blast.

CHRIS KROVATIN

**HARK**
CRYSTALLINE

Best known for his work with Welsh stoner/sludge merchants Taint, vocalist-guitarist Jimbob Isaac takes a similarly seismic approach with his impressive new trio, which also includes the former Whyteleaf rhythm section of bassist Nikolai Ribnikov and drummer Simon Bonwick. Mixed by Converge's Kurt Ballou, *Crystalline* serves up hardcore aggression with a doomy swagger and more than a touch of mind-frying prog-psych, and the band is at its best when traversing the infernal peaks and valleys of "Sins on Sleeves," "Breathe and Run," and the 10-minute "Clear Light of..." Fans of Mastodon, Neurosis, or Clutch will find much to enjoy herein. DAN EPSTEIN

**ICED EARTH**
PLAQUES OF BABYLON

The good news: Singer Stu Block, the man of many voices, remains super-powerful on the follow-up to 2011's *Dystopia*. The Canadian's choirs of doom on *Plagues of Babylon*'s title track are as monumental as Iced Earth's apocalyptic power-metal message demands. Yet while new drummer Raphael Saini (ex-Chaoswave) contributes inventive and forceful parts on bludgeoning numbers like "Democide" and "The Culling," this album only matches its predecessor's aggression, not the songwriting. Disjointed song structures and abrupt endings frequently overshadow mastermind guitarist

WHOLE LOTTA
HARDCORE

Calvairre

**CALVAIRE**
FORCEPS

Featuring members of Birds in Row, As We Draw, and Hourvari, France's Calvairre pack enough punch to match their lineup. Sung in French, the melodic, atmospheric songs on their debut seethe with raw, pissed-off attitude, building tension to cathartic release much like Cave In or All Pigs Must Die's output. *Répétez, s'il vous plaît.*

SAMMI CHICHESTER

**BACKTRACK**
LOST IN LIFE

New York hardcore is alive and well in the hands of Backtrack, whose sound harkens back to masters like Sick of It All. While *Lost in Life*, produced by Terror drummer Nick Jett, largely sticks to an old-school vibe that, by definition, isn't very innovative, it's still better than most of the music coming out of today's scene, dominated as it is by jock mentality.

SAMMI CHICHESTER

**PRO-PAIN**
THE FINAL REVOLUTION

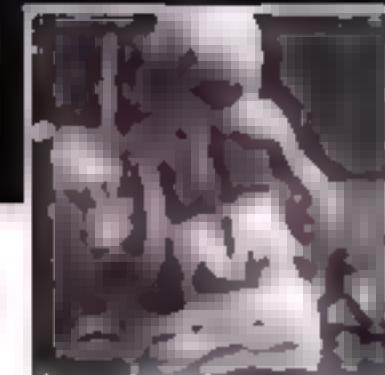
Pro-Pain may be angry (again) on album 14, but when the band drops a NYHC groove and vocalist-bassist Gary Meskil announces that "It's Friday night, all right!" on opener "Death-wish," it makes you feel good, damn good. And for consistent, near-cheeseball, yet surprisingly solid, metallic hardcore, that's all right, indeed.

GREG PRATT

**RABBITS**
SOS

Standing for "Singles, Other Shit," *SOS* contains six assorted originals from Portland's noise-rock misanthropes Rabbits, but the heart of the collection is its nine hardcore covers. These pull from fathers of the scene like Black Flag, Cro-Mags, and Discharge—plus a few mothers, Bikini Kill—and Rabbits put a fresh, ferocious spin on each cut.

CLARKE READ

**SELF DEFENSE FAMILY**
TRY ME

Try Me pits Albany, New York's Self Defense Family as this generation's Minutemen. The guitars are cleaner, the hooks more repetitive, and vocalist Patrick Kindlon's spoken-word poetics are patently thought-provoking. Consider this proof that hardcore doesn't have to be just hard.

JONAH DAYEN

Jon Schaffer's razor-edged riffage. The gruff and nasty "Peacemaker," celebrating the outlaw mentality, is an exception. LUCAS AYKROYD

**INDIAN**
FROM ALL PURITY

For once, a band's official bio sums up said group accurately and succinctly: "This is the opposite of easy listening." As if that weren't enough,

the dudes from Indian titled *From All Purity's* opening track "Rape" just to let you know what's about to happen to your ears, your face, and your equilibrium. Featuring ex-Nachtmystium/Wolves in the Throne Room/Mutilation Rites member Will Lindsay on guitar, this Chicago squad's fifth slab of churning, moaning, screeching sludge sounds like EyeHateGod binging on power electronics and Japanese horror flicks. It's all the necessary B-adjectives—bludgeoning, brutal, burly—but it's something else, too: Blood-curdling. J. BENNETT

SOIL

fantastic

37 Channels



The new album "Whole" sees SOIL returning to its classic sound that fans of the band's early works have come to admire. With the return of original vocalist Ryan McCombs, critics have hailed the new album as "An album that could have come directly after the "Scars" release."

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PAVEMENT



"Hugo Ferreira's masterful tone within this record will leave you "astounded", 37 Channels, the resilient band's fifth full album, is their strongest since the debut effort released back in 2001."

10/10-Jason Thompson, Vacant Music- Blog Spot

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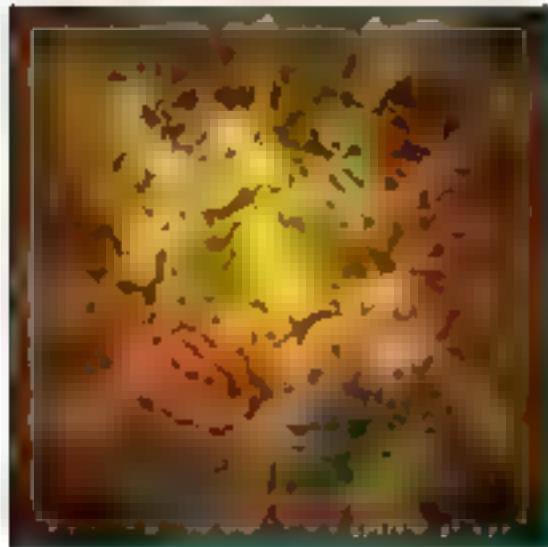
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LIVING DEAD LIGHTS
BLACK LETTERS


On the surface, Hollywood glam-metal punks Living Dead Lights look like they have calculated their emo-via-sleaze-metal image right down to each member's India-ink coiffure and rainbow-ink tattoo sleeves. Musically, it's not much different, but the group makes up for its posturing with solid hooks, likely divined from the same unholy ground that spawned their ancestors, like Mötley Crüe and Ratt, two decades earlier. What distinguishes them on their debut, *Black Letters*, from other glammy-come-latelies, is vocalist Taka Tamada's gravely, dudely yowls, which owe some debt to Marilyn Manson and Avenged Sevenfold's M. Shadows. **KORY GROW**


MONTE PITTMAN
THE POWER OF THREE


Remember that viral video of Madonna playing a bit of Pantera's "A New Level"? Well, thanks for that go to ex-Prong member Monte Pittman, who was her guitarist at the time. Here, the metalhead rounds up Metallica trilogy producer Flemming Rasmussen to helm his third solo record, and while the production is great, the songs are a mixed bag. The hit-and-miss vocals scream pop metal (see "Everything's Undone"), while the tunes flirt with thrash and guitar-guy prog; it clashes more than it flows. "Before the Mourning Son" has great groove and melodies, but much of the record is prohibitively stiff, odd for a guy used to playing stadiums. **GREG PRATT**


SET TO REFLECT
ARTIFICIAL SUN


The first release of Ohio post-hardcore quintet Set to Reflect, *Artificial Sun* is a concise, intense recapitulation of the best of the genre's recent tropes—soaring clean vocals, catchy melodies, digitally perfected production, and (of course) pummeling breakdowns. At its best, the band crafts songs that blend together different textures in a way that sets it apart from the often-formulaic sound of its style. One standout is "More than Familiar"—the track's dissonant sounds point to influences like Norma Jean and Underoath. While *Artificial Sun*

loses some steam towards the album's end, metalcore fans should definitely check out Set to Reflect's exciting debut. **DAVID MCKENNA**


SISTER
DISGUISED VULTURES


The sophomore effort from Swedish punk 'n' metal band Sister is a roadmap to their influences: early GN'R and Crüe, Judas Priest, Crashdiet, any number of other glam, blues, and sleaze-rock outfits. *Disguised Vultures*, the much-improved follow-up to 2011's *Hated*, is brutal and raw-edged but oddly polished, too, and deadly serious about its hooks, which are often arena rock-sized. Sister's all-purpose rebellion can seem a little generic (you hate everything—we get it), but they've made a raised middle finger of an album that tries really hard to be badass, and often succeeds. **ALLISON STEWART**


SLOUGH FEG
DIGITAL RESISTANCE


Despite the futurism that bubbles through the lyrics here, Slough Feg's sound is insistently, almost defiantly, old school. There's no breakneck riffage or crisply picked shred; instead, Slough Feg's guitars prefer to gallop like Thin Lizzy used to, driven by a loose, sloppy thump of Ginger Baker-inflected tom-toms. There are even moments, as in the album-closing "Warrior Dusk," when main man Mike Scalzi sings like Roger Daltrey in his rooster prime. Not the most fashionable influences, obviously, yet *Digital Resistance* feels more like real rebellion than a lot of modern metal. **J.D. CONSIDINE**


THROWDOWN
INTOLERANCE


Once kings of the hardcore mosh pit, SoCal's Throwdown took a left turn into metal territory with 2007's Pantera-worshipping *Venom & Tears*. The band went even farther afield with 2009's *Deathless*, which saw frontman Dave Peters crooning clean choruses that suggested he'd been on a Disturbed kick. Long-overdue follow-up *Intolerance* might as well as be named after the attitude many old-school fans took toward the band's most-recent approach, but those same followers will be gratified to hear that Throwdown are in throwback mode here,

splitting the difference between Pantera's power-groove and Hatebreed's power-pummel to mosh-fuelling effect. **WILL NAVIDSON**


WOLVES LIKE US
BLACK SOUL CHOIR


With a pedigree of previous bands as strong as you're likely to find anywhere amidst the fjords, this Norwegian quartet's brand of heavy rock is meaty and muscular, whether it's galloping through the fury of "When Will We Ever Sleep" or ripping through the fierce dynamics of tracks such as the kinetic "Dig with Your Hands." Lyrical references to Charles Bukowski and Elizabeth Carter score eghead points, but the real smarts are in the taut and tight delivery of the 10 tracks. **GARY GRAFF**

★ "KKKK" / KERRANG "EXPLOSIVE!" / ROLLING STONE ★ ★ ★ ★

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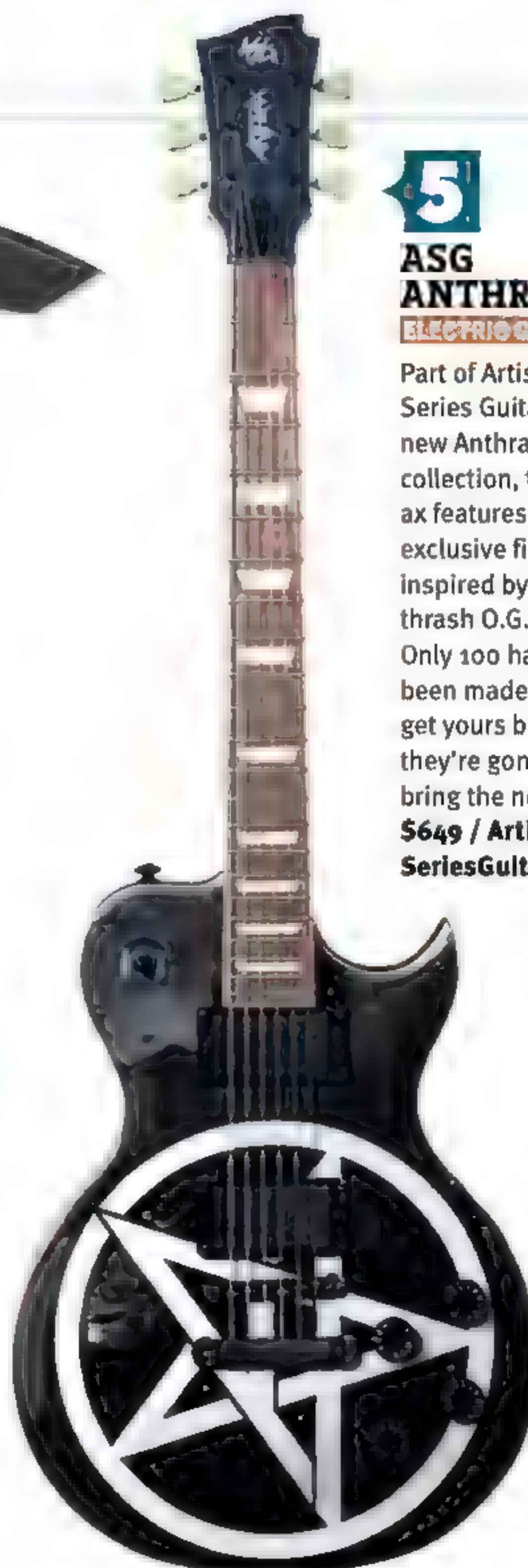
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THE 20 BEST ALBUMS OF 2013, AS HEARD ON...

LIQUID METAL

SIRIUS XM
CHANNEL 40

01 BLACK SABBATH
13

02 KILLSWITCH ENGAGE
DISARM THE DESCENT

03 THE DILLINGER ESCAPE PLAN
ONE OF US IS THE KILLER

04 HATE DREED
THE DIVINITY OF PURPOSE

05 BATTLECROSS
WAR OF WILL

06 CARCASS
SURGICAL STEEL

07 BRING ME THE HORIZON
SEMPITERNAL

08 DEATH ANGEL
THE DREAM CALLS FOR BLOOD

09 DEVILDRIVER
WINTER KILLS

10 PHILIP H. ANSELMO & THE ILLEGALS
WALK THROUGH EXITS ONLY

11 SOULFLY
SAVAGES

12 AMON AMARTH
DECEIVER OF THE GODS

13 CHIMAIRA
CROWN OF THE PHANTOMS

14 THE BLACK DAHLIA MURDER
EVERBLACK

15 TWELVE FOOT NINJA
SILENT MACHINE

16 VOLBEAT
OUTLAW GENTLEMEN & SHADY LADIES

17 BUTCHER BABIES
GOLIATH

18 GENERATION KILL
WE'RE ALL GONNA DIE

19 SUICIDAL TENDENCIES
13

20 HUNTRESS
STARBOUND BEAST

OCTANE

01 FIVE FINGER DEATH PUNCH
THE WRONG SIDE OF... VOL. 1 & 2

02 AVENGED SEVENFOLD
HAIL TO THE KING

03 STONE SOUR
HOUSE OF GOLD & BONES PART 2

04 THREE DAYS GRACE
TRANSIT OF VENUS

05 NONPOINT
NONPOINT

06 THOUSAND FOOT KRUTCH
THE END IS WHERE WE BEGIN

07 POP EVIL
ONYX

08 VOLBEAT
OUTLAW GENTLEMEN & SHADY LADIES

09 HALESTORM
THE STRANGE CASE OF...

10 SHINEDOWN
AMARYLLIS

11 KORN
THE PARADIGM SHIFT

12 IN THIS MOMENT
BLOOD

13 DEVICE
DEVICE

14 BULLET FOR MY VALENTINE
TEMPER TEMPER

15 PAPA ROACH
THE CONNECTION

16 EVANS BLUE
GRAVEYARD OF EMPIRES

17 SEVENDUST
BLACK OUT THE SUN

18 KILLSWITCH ENGAGE
DISARM THE DESCENT

19 OTHERWISE
TRUE LOVE NEVER DIES

20 ALL THAT REMAINS
A WAR YOU CANNOT WIN

RADIO SHOCK
WEIRD AND WILDERNESS
HAPPENINGS WITH SIRIUS XM'S JOSE MANGIN

"Making panty-melting Mexican feast for my Taco Metal Party with Dime and the dudes from Fear Factory. Hosting Australia's Twelve Foot Ninja at our home for four days and having them headline the basement 'Man Cave' party—best house party ever! Broadcasting a live Slayer concert from Vegas on Liquid Metal and taking Tom, Gary, and Paul shopping at the Affliction store at the Hard Rock beforehand. Listening to my fave Death Angel song with Death Angel in my car? And taking a metal-horns pic with Lady Gaga after her Howard Stern performance was pretty awesome!"



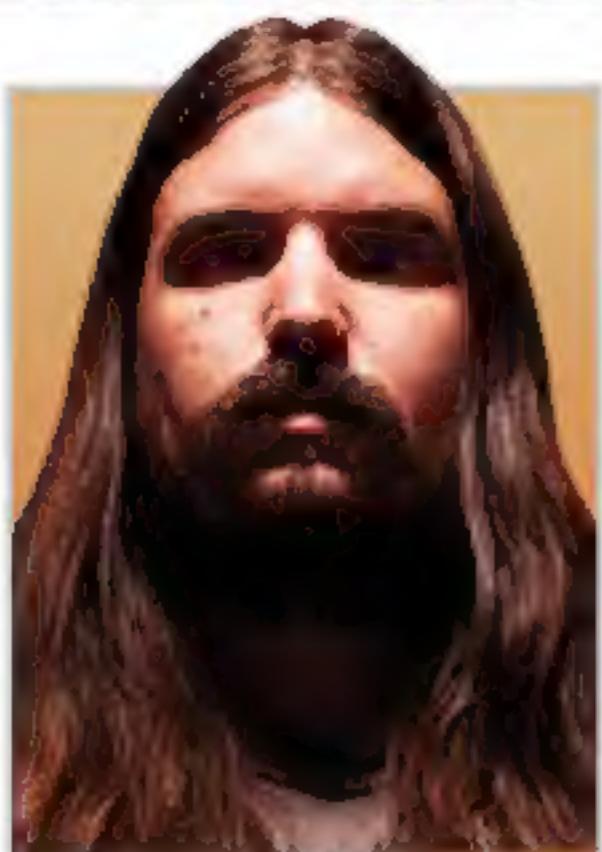
Above: Mangin (second from right) with members of Twelve Foot Ninja

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